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THE MUSIC REVIEW

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APRIL, 1943

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Music in the Provinces

BY

LESLIE ORREY

THE future of music in this country is a problem that is exercising many minds to-day, and much has already been written on the subject. The present article will be worth while only if it stimulates other writers and workers to tackle the question. There is undoubtedly a feeling current among all classes that the time is ripe for projects and reforms undreamt of ten or twenty years ago, and it remains for those who have the welfare of music at heart both to exploit this feeling and to direct it into the most wholesome channels.

Let me first lay down some principles which, trite and obvious as they are, yet form the basis of all the following. Primarily it is necessary to bear in mind that the body of music is made up of a fusion of the amateur and the professional elements. The full-time musician needs the support of the amateur, in fact he is dependent on him for his very existence; the amateur likewise is in debt to the professional for all the knowledge and skill that he possesses. The body of music needs the professional musician, and this is true even if we are of the opinion, so widely held in certain circles in England, that the only true and satisfying music-making is that done by yourself to gratify your own desires. It is equally worth emphasizing to the non-performing amateur, whose highest pleasure is experienced in the concert hall in the presence of a first-class orchestra and conductor, that in a very real sense that orchestra in its perfection is a product not only of the audience, without whose support it would not be able to carry on, but of the thousands of players throughout the land who provide the raw material from which the great orchestras are ultimately built up. In short, a really healthy scheme for music must recognize the interdependence of amateur and professional.

Arising out of this is a second fundamental notion, also obvious to anyone who knows anything about modern technique in any branch of musical art. The perfection achieved in all departments of musical endeavour to-day is the result not only of talent and hard work but of professionalism, and a specialized professionalism at that. That is to say, it is not enough that an orchestra be composed of professional musicians but they must be professional orchestral players; nay, more even than that, they must, if they are to reach the topmost pinnacle of performance, be professional players of first-class music under first-class conductors. This applies to every branch of the art. The string quartet, for instance, if it is to give complete satisfaction, must be composed of members who not only have the adequate technique presupposed by their professional standing, but who have made a study of all those niceties of style that distinguish chamber music from both solo playing and orchestral work, and who spend the bulk of their time perfecting these niceties instead of blunting their sensitiveness by uncongenial or distasteful drudgery. The performer should get his living by performing, with just enough teaching to

keep him fresh and to pass on to the next generation whatever of merit he has that is communicable.

Bearing these two ideas in mind, it will be as well to examine the state of music in the provinces before we try and determine what, if any, reforms are necessary. No comprehensive survey is intended; as I have suggested above these notes are intended as a stimulus, an *hors d'oeuvre* rather than a good square meal. But we shall look at some typical institutions of provincial musical life, assessing their aims and achievements, and discussing the financial and other problems without going into too much elaborate detail.

The most far-reaching and influential of these institutions is no doubt the local musical society, choral and orchestral. It assumes pride of place because it draws on the best available talent and sets itself the highest available standard. It is no reflection on the enthusiasm and enterprise of these societies to say that the standard, measured by the absolute standard of the best contemporary performance, is frequently low and rarely more than tolerable. It is obvious that this must be so, since these standards have been built up by attention to the principles of specialist professionalism outlined above, implying conditions which but rarely obtain in the provinces. The players in the orchestra are mainly amateurs, and the stiffening of pros. will contain far too few real orchestral players. Specialists are imported for the great night, the concert, whereby the society incurs additional expense, which is kept to reasonable limits only by cutting the dress rehearsals down to one session, a three-hour period, probably on the afternoon of the concert, which assures no more than that all shall begin and end together. The reasons that incline people to attend such a concert are many and admirable but it cannot truthfully be said that they are predominantly musical ones. Even in the choral part of the concert, the one department where the amateur can hold his own, there is usually far too much that a really keen and critical ear cannot tolerate, though one has heard many performances where skilful guidance has induced semi-disciplined enthusiasm to evoke moments of delight.

We turn to another activity, Recitals and Celebrity concerts. It would seem at first sight that these offer more promise of experiencing that Absolute Standard of which I have spoken. It is true that we are at the mercy of the promoter and that the glare of publicity will often outshine the light of art; but the magic of a name is something with which the great centres of culture have also to cope, and we cannot blame the provinces if they flock to the well-known rather than to the good. But again a closer examination reveals that the dice are heavily loaded against the provinces. Mr. Thomas Russell has had something to say on the subject of suitable halls, and more about unsuitable ones, but there are other difficulties too. For example, it may be an exaggeration to say the number of first-class pianos in the provinces can be counted on the fingers—an exaggeration, but by no means a far-fetched one. So that a piano recital may not only have to shoulder the burden of the recitalist's fee but to carry the often considerable incubus of transporting a suitable instrument 50 or more miles from some more fortunate town. If other artists, strings or singers, are contemplated, the limited appeal of such

combinations may prove unequal to the added tax, the pianist will be forced to make the best of the instrument available and once more we fall short of our absolute.

The local organist has always been a force in the land, and the parish church the focal point of much honest endeavour. His weekly performance, with that of his choir, in the Church Service stands rather apart from this survey; there is much to admire and much to criticize in this eternal struggle with unsuitable and sometimes refractory material, but we must pass it by and consider simply the troubles inherent in organizing any extra-Liturgical event. Provided he sticks to plain chorus work he is comparatively safe, but let him venture on a work requiring so much as one soloist, and he is lost. For the professional singer, even supposing his fee could be found, simply does not exist in the provincial town. He does not exist because he cannot. There is no work for him; or her. There are part-time pros. who do a bit of teaching and take the leads in the local Gilbert and Sullivan productions, but they are hardly likely to do justice to, say, a Bach *aria*. It is true I have had an amateur performing the Recitatives from the Christmas Oratorio to the equal of any but the very finest, but he was most exceptional. Those who live near enough to a Cathedral to be able to draw on the choirmen are a bit more fortunate, but this does not solve the problem completely, since it is not the custom for ladies to take part in the routine services of our Cathedrals and larger Parish Churches. The importation of soloists from further afield may well double the cost of performance in a small church, since travelling expenses may be as heavy as the fees. So the local organist in the end falls back on amateur singers. Now the average professional singer in England comes in for some pretty hard knocks every now and then from critics, and rightly so; but compared with the average amateur soloist he is a king, a Caruso, a spinner of entrancing sounds. The amateur may have the intelligence, but the professional has the technique, and it is the latter that counts. Once again, perfection eludes our grasp.

Lastly, let us look at teachers and their pupils. The picture is rosier, for here at last we deal with professionals who are specialists, and who are making their living by practising their specialized craft. There can be very few towns, however small, that cannot boast at least one qualified teacher, trained in his (more usually her) work. But the living wrested from this soil is pitifully inadequate, the work, like virtue, its own reward. The income derived from pupils at a guinea or two guineas a term does not provide the means to buy modern scores or books, or even to subscribe to the requisite number of technical journals, nor does the life allow of leisure to study these in the local library—if they were provided! And so much of the excellent teaching is nullified for want of the experience of live music. For example, the string pupil is denied the stimulus of co-operating in ever so humble a way in a good orchestra and the best pupils are whisked off, on the magic carpet of scholarships to the big Academies, who take the credit for their training if they are successful. If, as more often happens, they fall by the wayside (and they enter the competition badly handicapped against Metropolitan scholars brought

up on Philharmonic Concerts, Opera, the pick of the world's soloists and libraries on their doorstep)—again the provincial teacher gets no credit. Teachers and pupils fail to attain the highest standard not through any fault of their own but as a result of the general state of the art of music in the provinces.

I do not know if the reader will agree that this is a fair statement of the case. To forestall criticism let me reiterate that I am judging by one sole criterion, the best music can offer, the Absolute Standard set by the world's best. I am not grumbling because provincial music falls short of this perfection; it is obvious that the average must fall below that of the great centres of musical culture such as London is to-day. But I do object to its falling so lamentably, so pitifully short. I do not expect the local orchestra to give a finished performance of Ravel's *Daphnis and Chloe*, or Sibelius' 7th Symphony, but I see no reason why in any classical symphony the strings should not be certain in their attack and sure in their *pianissimo*, why the wood-wind should be coarse or the brass strident. The gramophone and wireless have brought Absolute Standards of technique and interpretation not only to the plain man's doorstep but inside his rooms; if he forsakes these and enters the local concert hall the reasons are likely to be, as I suggested above, not wholly musical, and the time will come when he will grow tired of making allowances and will stay at home for good. Not only the connoisseur but the ordinary music-lover may rebel, and having heard examples of the best by gramophone and radio, will be little inclined to spend a more or less uncomfortable evening on the doubtful pleasure of hearing inadequate renderings of works he knows intimately and well. It must not be forgotten that the gramophone in particular has enabled the keen amateur to acquire a knowledge of and insight into the standard works that is denied to many a working musician, who often lacks both time and money for a thorough combing of the record catalogues.

Nor must we allow the undoubted increase in interest in better class music, shown for instance by the success of C.E.M.A. concerts and the London Philharmonic Orchestra tours, to lull us into complacency. There are many factors operating to attract audiences, one of which is, paradoxically, the transport difficulty. The return of the motor car after the war may well induce a backsliding into the old pre-war habits, when a small expenditure of time and money and energy could transport us to golf or tennis, seaside or country. Music is at the moment living in a protectionist state, and it remains to be seen how it will stand up to the free-trade competition of all the manifold out-of-door activities that peace-time conditions will bring.

The state of affairs which I have described as obtaining in the provinces will not help the art of music in this severe competition which I foresee. It is plain that there exists in England nothing like a plan for music; there is, as Sir George Dyson said some years ago at a meeting of the Incorporated Society of Musicians, no organization, only chaos. It is equally plain, to me at least, that this is the concern of all musicians both amateur and professional. As I have tried to demonstrate above, the attainment of the highest conceivable standard of performance, a matter of the utmost importance to all artists,

demands the services of amateur and professional, tyro and virtuoso alike. The fine orchestra, the brilliant pianist or violinist, are individual and personal achievements which nevertheless rest on the solid foundation of the moderate or indifferent performer throughout the length and breadth of the land. Local talent must be encouraged at all costs, not only for its own sake but because without the nourishment such local talent provides, the cream of the profession, the born artists, would never be replaced.

It is becoming increasingly clear that the support required to ensure the well-being of the body musical is some form of municipal backing. The prospect of any sort of encouragement from municipal or county authorities in England has previously been so remote that any chance windfall coming the musician's way has so surprised him that he has usually grasped it eagerly without enquiring too closely into the conditions and possible consequences. But in matters artistic half a loaf is not always better than no bread, and if we are wise we shall no longer be satisfied merely by the label. We must see to it that any enterprise bearing the borough's credentials shall be worthy both of the borough and the Art. Not long ago an advertisement appeared in the *Musical Times* for a borough organist, at a salary of—£36! Such an appointment will do credit to nobody. Again, it should be a breach of municipal etiquette for a body of players to be advertised as the Municipal Orchestra if that body consists of a heterogeneous collection of semi-amateurs, rehearsing when their businesses or dance-band engagements permit. A band of merely 30 players at £5 a week (not an extravagant sum, and not one of which either I or the Musicians' Union would approve) means an annual bill of £7,500 or so for salaries alone, but nothing less than this item in the balance sheet should justify a municipal authority in claiming an orchestra as its own.

There is room for a thorough survey of municipal subsidy for music. Sir Dan Godfrey appends a list of towns to his autobiography, but it is neither up-to-date nor comprehensive. We require detailed balance sheets, minute and accurate reports of present and past achievements and, above all, clear statements of policy. We want to know, if a director is appointed, to whom he is responsible, how much authority he has, artistically and financially, how he was appointed and at what salary. Information should be given about recruitment and personnel of the orchestra, if any, what provisions are made for their future and what their conditions of employment are like. The investigation should cover every kind of municipal, state or county aid, including subsidies to other musical societies and music in elementary, secondary and adult schools. Such a survey would be of immense interest, and would form an essential preliminary to the large scale reforms needed to bring order out of the chaos that is music in this country.

But I do not think the establishment of Municipal Orchestras of full-time professional orchestral players, except in certain very exceptional cases, is a practical proposition. Apart altogether from the expense (and the figure quoted above does not pretend to be even a reasonable minimum for salaries alone), there is the question of the audience. An orchestra to give of its best needs to be playing constantly, with enough work to interest and exercise the

players without exhausting them. It is difficult enough even in London to find these conditions, indeed I think it is true to say that no London orchestra has existed on its London concerts alone. The L.P.O., for example, spent, before the war, about one-sixth of the year, and probably a higher proportion of its actual playing time, in the Opera House, the L.S.O. made country excursions to the West and North. Considering both the artistic and financial sides it would seem that no orchestra could exist on one concert only per week, while few towns could provide the audiences for more. Moreover, the provision of an orchestra does nothing to remedy the position with regard to singers.

There seem to be two reasons why Opera may provide the solution of our provincial musical problems. (1) It offers the only chance of full-time employment to both singers and instrumentalists as *performers*. There is no other form of musical activity that has a remote chance of finding an audience for a prolonged period anywhere but in London and one or two other large cities. (2) Opera has proved that, even in England, it will work. I am not now thinking of that national institution, Sadlers Wells, nor of Covent Garden, but of the touring companies. These, it is true, come and go, and none, alas, go on for ever; but some have managed to keep going for a very long time, indicating that the margin between profit and loss is very small. The present generation has seen a remarkable recrudescence of interest in Opera, not only among the general musical public but among thoughtful musicians, who are gradually unfolding themselves from the superior attitudes their pastors and masters of the Victorian and Edwardian eras struck for them. The B.B.C. has recently joined in the good work with its studio performances, usually adequate, often excellent¹—and occasionally disappointing. We await with interest and eagerness the first Municipal Opera in England.

Let us try and marshal, as persuasively as we can, the arguments we should advance to our local town council. We might suggest, to open the discussion, *Prestige*. Now this is an imponderable, something not easily incorporated into the profit and loss account, and it may be argued that the city fathers will not be anxious to purchase *Prestige* at so high a price. But as a matter of fact many towns and cities have of late indulged in a perfect orgy of expensive *Prestige*-hunting, vieing with each other in the splendour and magnificence of their new town halls. This is possibly a tribute to the salesmanship of the British architect as much to the culture of the towns concerned; if so, musicians should not be slow to learn the lesson, and put over *their* goods in the same way. The provision of several thousands a year for music may suggest that *Prestige* is an expensive luxury, but it is our job so to present the figures that they are seen in proper perspective.

For example, the wage or salary paid by the corporation of a town or city to a resident by no means represents a dead loss of that amount. A high

¹ Contributors to THE MUSIC REVIEW are given complete freedom of expression and their views are never censored by the yardstick of editorial opinion. In this instance, however, we cannot resist the comment that Mr. Orrey seems to us excessively generous in his appreciation of studio opera. [ED.]

proportion is returned to the city not only in rates, and possibly in rent, but in internal trade. This is a factor which can only be assessed by the corporation, and suggests the reason why the municipality is in a position to strike a more comprehensive and accurate balance-sheet than private enterprise. Moreover, I have pointed out earlier that at present musicians of the highest rank do not exist in provincial towns, as there is not enough work for them to do, consequently much money goes out of the borough both in fees for high-class lessons, soloists and orchestral specialists, also in train fares to and from the great musical centres. This is another not inconsiderable item to be added to the credit side of the balance sheet.

Even so, the cost of Municipal Opera would probably appear a prohibitive figure to all but a handful of our largest towns and cities. A solution may be found for the medium-sized towns by combining (a) Opera and Drama, (b) neighbouring towns. Let me bring this paper to a close by outlining a scheme which I think might work.

We will imagine four towns, A, B, C and D, sited fairly near to each other, say about 50 miles apart. They have each acquired a theatre, with a small resident orchestra of good players. They have combined to form a Regional Opera and Drama Company. This is a sort of touring repertory company, with the advantages of never having to shift its scenery more than 50 miles or so at a time, and requiring only a few plays or operas in its repertory at once. The opera branch of the company opens at theatre A for a fortnight, while the dramatic section appears at B. C and D fill in with the usual touring companies until their turn of opera and drama. After each section has gone the round it puts into rehearsal two or three new plays and operas and starts again. The resident orchestra will combine with a travelling portion for the operatic productions, which would at first be modest in scale. Later on local schools of music, which would spring up as a matter of course, fostered by each town, would help to provide the chorus and, eventually, small parts in the productions. As pointed out above, the margin between profit and loss in the case of the touring companies must be slight, and the advance in the standard of production by having only one or two operas in rehearsal at a time is unquestionable. Symphony concerts by the company orchestra would be encouraged, and the scheme would also include recitals, etc., by members of the company. The aid of the local education authorities would be enlisted, and in many cases the county education committees and other bodies would be approached. The scheme is necessarily elastic; for example, the number of towns and the time spent in each town could be modified to suit particular needs. It is realized that the difficulties are very great, but so are the potentialities.

No such plan has a chance of succeeding without ample preparation and propaganda. Fortunately in England at the present time we have a number of people with experience both of practical opera production and of municipal music. It is plain that we should turn to Sadlers Wells both for advice and for the nursery of the first provincial opera company. We require detailed estimates of what it would all cost and suggestions for suitable operas with which to begin. (Ballet, though not so far mentioned, is obviously within the

scope of the scheme.) Fortunately for the length of this article, these are specialist matters of which I am ignorant. But we have in England to-day men with the experience to produce a *Plan for Opera*, which shall incidentally be a plan for all music in England, on the lines of Granville Barker's plan for a national theatre. Whether they can be persuaded that the labour involved in such a report is worth their while is another matter.

A Memorial to the late Sir Donald Francis Tovey in the University of Oxford

It is proposed to establish a memorial to Sir Donald Francis Tovey, formerly Nettleship Scholar of Balliol College and, from 1914 to the time of his death, Professor of Music in the University of Edinburgh. Although for the space of twenty-seven years his chief work lay in another great University—during which years he brought to its music a remarkable reputation in all aspects—he has always been held to be a product of Oxford. It would seem to be most appropriate that Oxford should, within its own borders, establish a memorial to him in some province of musical scholarship in which he was supremely eminent.

Tovey was a musician of very remarkable gifts and of outstanding personality. In addition to a vast learning he possessed a sense of humour which was completely individual and was most often exhibited and accompanied by cascades of musical illustrations of the most brilliant and often amusing nature.

Few, if any, ever absorbed so much music or so thoroughly. He would bring to any musical argument whole broadsides of knowledge, dazzling in their illumination and overwhelming in their effect.

Tovey's influence was really great. His published works are a fine inheritance for those who follow after music and seek to understand it.* It should be our particular care to see that his name and all that he stood for in, and has done for music, should be gratefully remembered in Oxford.

It is suggested that the memorial should take the form of a University Prize to be awarded from time to time for original research in music, in order to enable the winner either to undertake such research or to publish work already done. The subject should be in the field of the philosophy, history, or understanding of music, to which Sir Donald Tovey made such valuable contributions.

The Committee appeal for subscriptions, and hope that the response will be such as to enable a substantial prize to be offered as some acknowledgment of the debt which is owed to Sir Donald by all musicians and lovers of music.

Contributions should be sent to the *Hon. Treasurer*, Sir Miles Irving, Bayswater Farm, Headington, Oxford.

W. D. Ross, *Vice-Chancellor, Chairman of the Committee.*

* Further information may be derived from the articles by William Saunders (*MUSIC REVIEW*, Vol. I, p. 300), and Professor Dent (Vol. III, p. 1), and an example of Tovey's critical analysis is to be found in Vol. I (p. 310).—[ED.]

New Developments of the Twelve-Tone Technique

BY

ERNST KŘENEK

TIME and again in surveys of contemporary music one may read remarks to the effect that the twelve-tone technique is a matter of the past, a brief chapter in the history of modern music closed almost before the ink that wrote it was dry. Such opinions are supposed to be corroborated by the fact that none of the works written in the twelve-tone technique has found general recognition by being solidly incorporated into the concert repertoire and that occasional performances of such works have always demonstrated the unpopularity of the method. If a style, it is alleged, has not obtained public acclaim in twenty years of existence, it is obviously lacking in vitality.

It is outside the province of the present essay to elucidate the very plain reasons for the failure of the twelve-tone technique in securing tangible success. Any serious appraisal of artistic movements will need to be based on other criteria than sales records and royalty accounts in order to evaluate the significance of the phenomena studied. Whether an artistic idea is still alive will mainly depend on what inspiration it offers to artists and whether their new works bear evidence of further development and growth of the idea, regardless of how fast or how slowly such works may be absorbed by the market.

For obvious reasons it is not now possible to ascertain how many composers on the European continent have recently been applying the ideas of the twelve-tone technique in their work. It is, however, known that many young musicians in the Western hemisphere are actively interested in the principles involved. In several cases the work of these composers exhibits various deviations from earlier accomplishments in the twelve-tone technique. Far from indicating that the technique has been abandoned, as some observers would have it, this very fact shows that the twelve-tone technique has not become sterile routine, but has remained a living source of constantly unfolding musical thought. No one has contended that the rules of the twelve-tone technique as formulated at any given time were the Law of the music of the future, to be adhered to rigidly. Whatever can be stated in regard to this technique, in terms of rules, is no more than a passing state of certain aspects of the technique materialized in practical composition and open to revaluation at any time.

One of the most far-reaching impulses inaugurating some new developments in the twelve-tone technique did not emanate from a new composition, but from a theoretical paper.¹

In this essay Hill discusses the possibilities of imparting to the rows, or series, used in the twelve-tone technique the character of "functional modes", that is, of constructing and applying the series in such a way that certain functions determining the structure of a composition so conceived would be evident in, and result from, the arrangement of the tones in the underlying

¹ Richard S. Hill, "Schoenberg's Tone-Rows and the Tonal System of the Future", *The Musical Quarterly*, Vol. XXII, No. 1, Jan., 1936.

series. After having referred briefly to Hill's viewpoints in earlier writings,² I devoted to them more especial attention in *A Study on Cadential Formations in Atonal Music*.³ In this paper I presented the results of an investigation of a great number of phrase endings in atonal music with the aim of testing by experiment whether some typical approaches to the concluding tones, or chords, of the phrases would warrant the assumption of modal formations as underlying the process, in view of the fact that the mediaevalists already stated that a mode could be told only by ascertaining its final, that is, by examining the cadence.⁴

While the question immediately at stake had to be answered chiefly in the negative, the studies leading to this paper prompted the establishment of an important discrimination of what was called tentatively the motivic (or motival) and the extra-motivic functions of the series. I quote from my paper mentioned above:—

"Anyone who has studied the origins of the twelve-tone technique knows that the twelve-tone series owes its existence to the desire to establish a common denominator for all the melodic phenomena of a composition. The utmost degree of coherence, of mutual relatedness of the single elements, being one of the chief artistic aims of Schoenberg and his followers, there was only one step from bringing the independently invented motives of a composition into close relationship to creating first a melodic prototype which would comprise the whole available material in a characteristic pattern, allowing the derivation of the individual motives from that pattern, in which procedure their relatedness would be ascertained by their originating in a common matrix. This is the original motivic function of the series, and it still applies to the practice in many cases where the melodic dimension is concerned. The theoretically ideal case of a motive, or theme, coinciding with the series may occur rather exceptionally. . . .

"It is, however, quite difficult to determine the service performed by the series when some of its tones are presented simultaneously, or when two or more of the available derivative forms and their transpositions participate in the process, so that the melodic lines emerging from it have no evident relationship to the series, or fragments thereof. . . . The obvious objection that such passages could very well have been written without the aid of the series does not hold good as they actually have been written by using the series. Since in this kind of formation the motivic substance in evidence has little or no traceable relationship with the series, since however the series is nonetheless an agency taking part in the generation of these phenomena, the series seems here to unfold a function which one may call the extra-motivic function."

Turning now to the music written in the twelve-tone technique during the last years, it can be stated that it shows an important trend toward exploring the province of the extra-motivic function of the series, as it is obvious that the essential potentialities for further evolution lie in that field. For practical purposes of analysis it is useful to define music that abides by the motivic function of the series as music whose structures are made up exclusively, or predominantly, of melodic elements which are extracted immediately from the

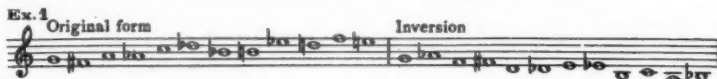
² *Ueber neue Musik*, Vienna, 1937, pp. 57-58; *Music Here and Now*, New York, 1939, p. 199.

³ Paper read at a meeting of the Greater New York Chapter of the American Musicological Society, New York, Nov. 13th, 1940.

⁴ "Dicitur autem modus regula . . . et hoc regula a fine cantus sumitur, nam nisi vocem sciveris finalem, non poteris agnoscere ubi incipere debeat, quantum elevari et gravari debeat cantus." (Johannes de Muris, *Speculum Musicae*, lib. VI, cap. xxxvi, in Coussemaker, *Scriptorum* . . . , Vol. II.)

basic series. Twelve-tone music which does not answer this definition may not make use of any function of the series possible of theoretical description, or it may make use of such a function. In the latter case the (extra-motiv) function may be the result of purposeful manipulation of the series, or it may become manifest on account of operations not immediately concerning the series. Naturally various combinations of these conditions may occur, and actually all music to be considered here shows such combinations.

The String Quartet by Anton Webern,⁵ written in 1938, belongs clearly to the first category of twelve-tone music, in which the motivic function of the series holds sway. The basic series of this composition is:—



It is easy to see that the retrograde form of the original series (reading it from the last note, E, backwards to the first note, G) is identical with the inversion transposed to begin on E.

The opening section of the first movement consists of continuous presentations of various transpositions of the original form, the last four notes of one such form frequently interpreted as identical with the first four notes of another, which is made possible by the corresponding arrangement of these four-tone groups. (It may be noticed that the central four-tone group—C, D flat, B flat, B—is an inversion of both the first and the last four-tone groups.)



⁵ Anton Webern, *Streichquartett*, opus 28, London, 1939.

Examples 2, 3 and 4, printed with permission of Hawkes & Son (London), Ltd.

The transition from the original form beginning on G to that beginning on E flat effected by the overlapping of ending and opening four-tone groups (see the lines indicating the sequence of the tones of the series in meas. 5 and 6 of Ex. 2) and the similar transition from the E flat-series to the B-series (meas. 8) are of course in no way related to the tonal concept of modulation. It would be so only if the transitions in question signified the transposition of a mode to a new pitch-level, in analogy for instance, to the transition from the major mode in E flat to that in B. The question of modality will be discussed later more extensively.

The motivic function of the series is very much in evidence as the thematic substance of Ex. 2 is practically identical with the series. The same is the case in the texturally more involved concluding section of the third movement:—

Ex. 3

(Arrows indicate the beginnings of series forms.)

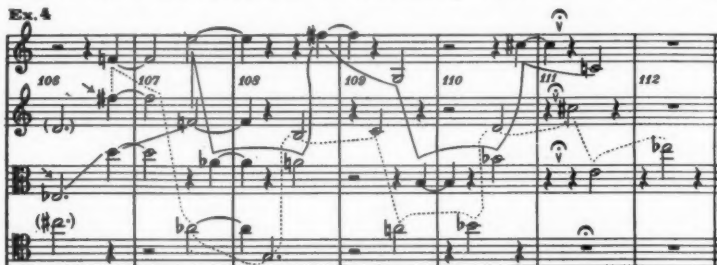
Here each part presents two complete series forms:—

	Meas. 54/55	Meas. 61/62
1st Violin	Inversion, B flat	Original, B flat
2nd Violin	Inversion, E	Original, E
Viola	Original, C sharp	Inversion, C sharp
'Cello	Original, G	Inversion, G

(Notice the regularity of the distributional pattern.)

Again the motivic function of the series is manifest in that the over-all outline of the whole area as well as that of the constituent polyphonic lines coincide with the succession of tones given in the basic series.

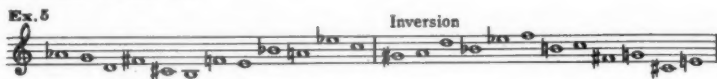
The situation is less obvious in the concluding section of the first movement:



Two original forms of the series are involved (E flat, F sharp). The tones of each succeed each other in the appointed order, but telescoping several consecutive tones into chords and crossing over from part to part cause the final product to appear as not recognizably influenced by the motivic function of the series.

While the state of affairs shown in Ex. 4 is about as far remote from the motivic function as Webern usually goes, the Violin Concerto by Arnold Schoenberg⁶ goes considerably further in this respect.

The basic series⁷ is:—



The opening measures of the work show a relatively simple arrangement:—



One inversion (beginning on A) and one original form (on D) are used. In comparison to Webern's methods there is an obvious tendency toward concealing the relationship between the basic series and the ostensible thematic

⁶ Arnold Schoenberg, *Concerto for Violin and Orchestra*, opus 36, reduction of the orchestral score by Felix Greissle, New York, 1939.

⁷ The form shown in Ex. 5 has been taken from meas. 233 (*Cadenza*) of the first movement and presented here as the "basic" series because it is there that this writer has identified it for the first time. Naturally any other derivative form or transposition could be called "basic", whereupon all other forms would be derivative, or transposed.

substance. The theme presented by the solo violin with its emphasis on the repeated tones D flat and B flat does not emphasize its twelve-tone origin.

In regard to the number of transpositions used Schoenberg exhibits more economy than Webern. In the first 46 measures of the Concerto we find only series forms on the two pitch levels indicated in the beginning, *viz.* A and D. It becomes clear why the composer has chosen these two transpositions when we observe his practice in using them. It will be noticed that the first half of the original form beginning with D contains the same six tones as the second half of the inversion beginning on A, and naturally the same relation holds true of the other two halves of these two forms.



As the composition progresses, Schoenberg proceeds to consider the two halves of his series as a sort of compound within which he moves more and more back and forth at will, so that after a certain point progressions along the original direction of the series become practically equivalent to and interchangeable with those along the retrograde direction. Thus the two opposite forms on A and D appear ultimately as but two possibilities of arranging two particular sets of six tones. This process is prepared by separating the two halves of the series, the separation hinted at already in the phrasing of Ex. 6.

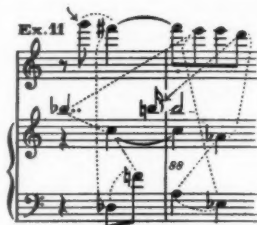
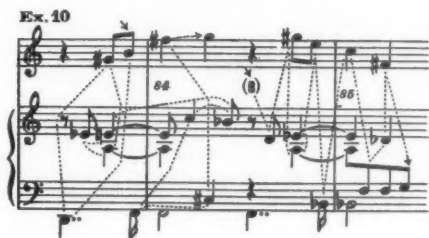


(The second half of the series enters before the first half is completely stated.)

Later compounds of three tones are treated as more or less independent units:—



A very high degree of complexity is reached in formations like these:—



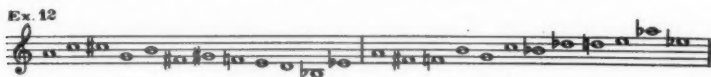
(Ex. 10: Two retrograde forms beginning on B, the B being elided in the second entrance; Ex. 11: Original form beginning on G.)

The motivic function of the series is as good as completely obliterated inasmuch as neither the over-all outline nor the detail refers recognizably to the original succession of tones. As the series apparently has lost here most of its initial power as an organizing principle, it remains to be seen whether any other such principle has been substituted. The idea of using fragments of the series as independent units is not a new one with Schoenberg; he has applied it frequently in all of his twelve-tone compositions.

The processes discussed so far do not essentially go beyond the methods which may be identified with the "classical" twelve-tone technique since the twelve-tone series still maintains its integrity as a characteristic succession of tones, no matter how twisted and concealed in the practical manipulation. The elements of this technique are explained in a recent booklet of mine.⁸

In my own *Symphonic Piece for String Orchestra*, opus 86 (written in 1939), I went still further in breaking down the integrity of the series than Schoenberg had gone in the quoted examples, at the time, however, stressing its power of generating motivic elements. Since this composition is not yet published, I do not deem it profitable to describe the processes applied at great length.

The following may be stated as the basic series of the piece:—

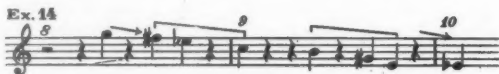


This series does not appear explicitly until late in the course of the composition, after meas. 227 (out of the 290 measures of the whole work). It is gradually built up, at first from two-tone groups, as for instance in the beginning:—



⁸ Ernst Křenek, *Studies in Counterpoint*, New York, 1940. [See notice by R. O. Morris in THE MUSIC REVIEW, Vol. II, No. 3, p. 248.]

Combining the lower tones of this formation, a new motivic element is obtained:—

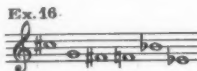


exhibiting a diminished triad preceded, and a major triad followed, by half-tone steps.

Later a different process is introduced in order to derive a secondary series. The first to the third, the third to the fifth, the fifth to the seventh (etc.) tones are telescoped into chords:—



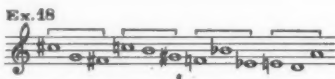
The lower outline of these chords yields the following six-tone group:—



which has certain obvious relations to the original series. A similar process organizes the remaining six tones into the following pattern:—



which through the half-tone step preceding the major triad is related to the motive of Ex. 14. In the series of the combined Ex. 16 and 17 the three-tone groups are now considered interchangeable units so that the following figure becomes available:—



in which the last two groups show an interesting relationship. Still another method of telescoping tones into chords yields the pattern:—



where the triad is introduced by a whole-tone step.⁹

⁹ Various methods of deriving secondary series from the original basic series were applied by Alban Berg, particularly in his opera *Lulu* (Vienna, 1936) and his *Violin Concerto* (Vienna, 1937). Cf. Willi Reich, *Alban Berg* (Vienna, 1937), and Willi Reich "Alban Berg's 'Lulu'", *The Musical Quarterly*, Vol. XXII, No. 4, Oct., 1936.

Through combinations of all these materials, themes like the following are made possible:—



In his paper, "Evolution of the Tone-Row: The Twelve-Tone Modal System",¹⁰ my pupil, George Perle, of Chicago, comments on these methods as follows:—

"By applying the row thus freely, Křenek finds sufficient material for a richly varied polyphonic composition of fifteen minutes in length without once transposing his row. Here the extra-motival concept does not figure at all, but in actuality that is where victory lies, for any further development in the trend outlined above would be retrogressive, returning in effect to the 'free' atonal style that preceded the discovery of the twelve-tone technique."¹¹

In pursuing his road to "victory", George Perle employed chiefly two vehicles: a twelve-tone series of exceptional regularity and the idea of the "axis-tone technique", a principle derived from the observation that in the "classical" twelve-tone technique tones of the series are frequently repeated after one or more of the subsequent tones have been sounded (as for instance

¹⁰ THE MUSIC REVIEW, November, 1941, Vol. II, No. 4.

¹¹ In a recent composition, *Sonata for Solo Viola*, opus 12, George Perle has again taken up the trend indicated in my *Symphonic Piece*. Similar considerations seem to have guided the German composer, Richard Engelbrecht, now residing in Argentine, in his *Obra para violín solo* (Editorial Cooperativa Interamericana de Compositores, Montevideo, Uruguay, 1941). Juan Carlos Paz, of Buenos Aires, also tends toward a more flexible interpretation of the "classical" twelve-tone technique (cf. *Tercera sonatina para piano*, *ibid.*, and *Música para trío*, whose publication is announced by the Cooperativa). Other composers working along similar lines in the United States of America are Russell G. Harris and Robert Erickson.

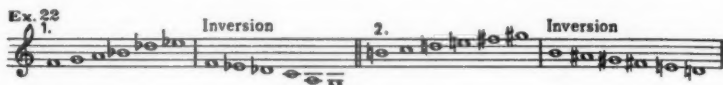
in meas. 3 of Ex. 6, where G and A flat are repeated after D and F have appeared). If a tone of the series—so Perle's reasoning—is allowed to go on to the next tone as well as to go back to the previous one (as if, for a moment, we were using the retrograde form instead of the original one), why, then, should not the tone be equally allowed to move on to its neighbours in the inversion and retrograde inversion, so that each tone would become the "axis", or the pivot, of a characteristic four-tone group? Applying this principle to his standard series and its various transpositions, Perle arrives at a complex set of regularly shaped tone clusters which he soon goes on to treat as chords. Herein lies an essential change of basic orientation in comparison to the "classical" technique. For the latter had not been intent on systematizing relationships of chords. It has been fundamentally polyphonic and has regulated theoretically the sounds occurring as results of simultaneously progressing voices according to an evaluation of the intervals thus formed.¹²

It seems quite logical that any search for the extra-motiv function of the series would eventually result in the establishment of harmonic principles as rules to be obeyed in the writing of music, or in the discovery of the existence of such principles in music previously written without conscious knowledge of harmonic rules. For it is the motivic function of the series that has amply covered the melodic dimension of atonal music. The rules which Perle set up for himself in dealing with his material of chords are mainly based upon favouring within each harmonic set successions of chords that have one or more tones in common and using chords shared by different basic sets mainly for transition from one such set to another. It is easy to see that these rules are an immediate offspring of the corresponding principles of the common tone and the modulatory pivot chord in tonal harmony. While it is to be admitted that the harmonic life of this music is disciplined by a consistent apparatus ultimately derived from the original twelve-tone technique, its melodic dimension is practically left without a governing principle inasmuch as the twelve-tone series has expended its full capacities in the service of the extra-motiv function. If Webern stands for the identity of series and motif and seemingly disregards the influence of the series on the texture, Perle has the series as good as completely absorbed by the texture and minimizes its influence on the melodic outline. Whatever textural regularities may emerge in Webern's procedure, appear as a sort of by-product of the manipulation of the series. Whatever motivic relationships occur as organizing factors in the over-all melodic outline of Perle's music, are generated by additional considerations not originally implied in his basic technical procedure.

When George Perle calls his various sets of tone combinations modes, he uses the term by analogy rather than in order to indicate a kinship of those sets with what are usually known as modes, namely the modal scales of the Middle Ages. In my own choral composition, *Lamentatio Jeremiae Prophetarum*, opus 93 (written in 1941-42), I made an attempt to integrate certain technical

¹² Cf. Kfenek, *Studies in Counterpoint*, pp. 7, 8, 19-21.

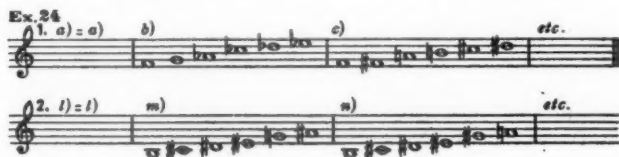
principles of the twelve-tone technique with those of ancient modality. First, I chose two six-tone groups which together form a twelve-tone series:—



Then I formed a group of six "modal" scales, using the same tones as the above six-tone groups, but each beginning on a different tone of the set:—



These I called "diatonic modes" since they are limited to the original six tones. Furthermore, I built another group of "modal" scales by transposing the groups of Ex. 23 so that they would all begin on F, or B:—



The groups of Ex. 24 may be called "chromatic modes" as they eventually use all twelve tones in various six-tone combinations. In applying these "modes" in my composition, I assigned to them the quality of motifs, or melodic units, rather than of scales, that is, I did not treat them as stepwise arrangements of the tonal material on hand, allowing myself to use the tones of each group in arbitrary order, but I always maintained their order of succession as exhibited in the above examples, *i.e.* following the rules of the "classical" twelve-tone technique. Manipulating the amount of "diatonic" and "chromatic" modes of either category (F, or B) that enter the process at any given moment I obtained contrasts between relative simplicity and complexity such as the following:—



Ex. 26 (Canon a 6)

Vi - ae Si - on lu - gent e - o quod non sint qui ve - ni - ant
ad so - lem - ni - ta - tem om - nes por - tae e - jus de - struc - tae: sa - cer - do - tes etc

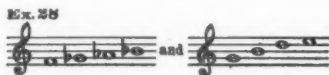
Ex. 27

1. Cu - i com - pa - ra - bo te? vel cu - i as - si - mi - la - bo te,
2. fi - li - a Je - ru - sa - lem? cu - i ex - ae - qua - bo te? etc

In spite of the fact that the six-tone groups which I selected for my composition look very much like modal scales and that the arrangement of "diatonic" and "chromatic" modes as explained above has some similarity with the technical aspects of the mediaeval modes and the "octave-species" of the ancient Greeks,¹³ the local orientation of the music written with the aid of these constructive tools is not an immediate result of the use of those tools.

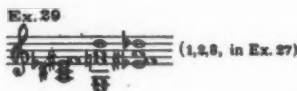
¹³ Cf. Gustave Reese, *Music in the Middle Ages*, New York, 1940, pp. 28 ff.

For instance, the canon of Ex. 26 has in the Soprano and Alto parts the original forms of one the "chromatic" modes built on B, alternating with one on F; in the Tenor a retrograde inversion of one of the "chromatic" B-modes alternating with the F-mode used in the upper parts (the arrows in Ex. 26 indicate the beginnings of these patterns). Nonetheless neither F nor B are much in evidence as points of orientation, in form of finals or otherwise. What emerge from the process as a set of centralizing factors, are two groups of tones:—

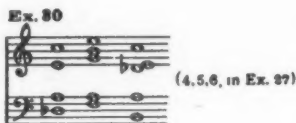


which seem to govern the areas enclosed in Ex. 26 by dotted lines in such a way that within those areas tones other than those of Ex. 28 appear as secondary, or subordinate. That is clearly a result of the context into which the above listed modal elements are brought through the canonic imitation. This context *per se* has nothing to do with the preconceived arrangement of the material, in this case the "modal" scales explained in Ex. 22 to 24.

Ex. 27 shows that a different context imparted to much the same material (though a greater number of "modal" patterns) rests upon entirely different elements of orientation. In the first phrase of Ex. 27, for instance, the chord scheme:—



serves as a frame holding the phrase together, while the second phrase shows an analogous progression in the chords:—



Closer inspection of the whole section, of which Ex. 27 is the opening portion, would reveal more of the significance assigned in it to chords of the type shown in Ex. 29 and 30.

An explanation of these phenomena requires some further discussion of the theory of the modes. While the material of mediaeval modality was the

diatonic series (the "gamut") and musical areas were ascribed to specific modes on account of the *finales* that closed the phrases, one may say by analogy that the material of twelve-tone music is the chromatic (or twelve-tone) scale, and one could again ascribe particular musical formations to certain chromatic modes owing to the tones appearing at phrase endings, or otherwise prominent places. However, such a classification would hardly afford us much intelligence, as the chromatic modes, consisting each of all twelve tones, would not differ from one another except in regard to pitch level. If it is agreed upon (as it commonly is) that the localization of a mode on a definite pitch level is called the key in which the mode appears at that specific place, one could further say that twelve-tone music has but one mode (the chromatic series) and twelve keys. Yet even if this is a formally correct statement, it does not account for the complexity of the music under consideration, because more often than not the elements of orientation actually employed comprise more than one tone, as the examples quoted above show.

The difficulty here involved has existed ever since music became polyphonic, but to my knowledge it has hardly been systematically focussed by the mediaeval theorists. The point is that whatever was understood by modality always concerned the behaviour of one melody. The mediaeval concept of the modes did not lend itself readily to the explanation of the principles of orientation presiding over the co-operation of several voices. And yet, polyphonic music began as early as the fourteenth century to combine not only different modes, but even modes belonging to different gamuts, or keys.¹⁴ Glareanus¹⁵ gives some account of this state of things in his analyses of music of the fifteenth century, but his studies remained without consequence apparently because the new principles of orientation in terms of the standard chord progressions and harmonic functions of modern tonality soon put an end to modal considerations of any kind. Interest in the theory of the modes is revived nowadays by the fact that the post-tonal music of the twentieth century obviously obeys a different principle of orientation.

The Third String Quartet by Roy Harris¹⁶ sheds an interesting light on the problems here discussed inasmuch as its idiom is based on a revival of the mediaeval modes. The work has no connexion with the twelve-tone technique proper, but the way in which Harris treats the modes implies clearly that he has much meditated over the questions brought to light by the new developments of the technique. In his preface to the recorded edition of Harris' composition¹⁷ Nicolas Slonimsky furnishes the following comment:—

"Each prelude is written in a definite mode, while the fugues are bi-modal, using the mode of the prelude and another mode obtained by the change of one tone in the original mode. . . . Roy Harris has elaborated an interesting colour scheme of modes in which a mode is 'dark' when its tones lie nearer to the tonic, and 'bright' when they

¹⁴ Cf. *The Works of Francesco Landino*, ed. Ellinwood, Mediaeval Academy of America, Studies and Documents, No. 3, Cambridge (Mass.), 1939.

¹⁵ Glareanus, *Dodekachordon*, Basle, 1547.

¹⁶ Roy Harris, *Third String Quartet*, Four Preludes and Fugues, New York.

¹⁷ Roy Harris, *Quartet No. 3* (Columbia Masterworks, Set M-450).

lie farther afield. Thus, the Lydian mode is brightest because its intervals from the tonic are largest (major second, major third, augmented fourth, perfect fifth, major sixth, major seventh) while the Locrian mode¹⁸ is darkest because its intervals from the tonic are smallest (minor second, minor third, perfect fourth, diminished fifth, minor sixth, minor seventh). The complete Spectrum of Modes, from the darkest to the brightest part, is then as follows: Locrian, Phrygian, Aeolian, Dorian, Mixolydian, Ionian and Lydian,¹⁹ each mode differing by one tone from its neighbour. Modes equidistant from the middle are inversions of one another. The Dorian mode, being in the middle, is the inversion of itself."

In applying this set of modal scales practically, Roy Harris makes full use of the devices known to mediaeval composers; simultaneous appearance of modes belonging to different gamuts, and *musica ficta*.

Ex. 32

Since the opening theme (of Prelude I) uses only the five lower tones of the Dorian mode, its transposition to E (meas. 4 of Ex. 32, VI. I and Viola) does not yet add to the tonal material; it might be analyzed as an imitation in the hypo-Dorian mode. But in meas. 9 the 'cello clearly introduces a new pitch level, B, for the final, and since the melodies from there on run through the

¹⁸ The Locrian mode is the one which in the usual gamut (with white keys only) begins on B. It was theoretically explored by Glareanus (*cf. op. cit.*), but not used practically, probably because of the prominent rôle played in that mode by the *tritonus*.—E. K.

¹⁹

Ex. 31

Examples 32 and 33 printed by permission of Mills Music, Inc.

whole *ambitus* of the mode, new tones, G sharp and C sharp, are added. The introduction of the pitch level of F sharp (meas. 13, Vl. I) adds D sharp (meas. 17).

As Harris applies the above-mentioned devices with considerably fewer restrictions than his mediaeval precursors did, he obtains relatively frequently situations as complex as the following (Fugue III):—

Ex. 33

In cases like this, actual orientation is obviously accomplished by means other than those offered by the ostensible preordained scalewise arrangements of the material.

It remains to be seen whether the orientation taking place here, as well as in the previously quoted examples of twelve-tone music, can be formulated in terms of modality. If so, it will be necessary to lend the term "mode" a broader connotation than that which covers merely the allegiance of a melodic phrase to a certain modal scale. If we refer to the literal meaning of *modus* as a way of behaviour—viz. of music within a definite selection of basic materials—we may be better able to account for the phenomena touched upon in this essay.

There is some evidence of such a more flexible interpretation of modality even in mediaeval theory. The British theorist of the fourteenth century, Walter Odington, in his *De speculatione musicae* distinguishes *tropi*, *toni* and *modi* in a way suggestive of ideas similar to those set forth above.²⁰ Striking examples of the fact that in the musical practice of the period the context decided ultimately upon the local orientation may be found in the ballads of Francesco Landino where the first ending of the closing stanza is frequently one whole-step higher than the second, final, ending, although both endings use the same modal patterns.²¹

In the light of this interpretation it may be said that the local orientation in the Webern example (Ex. 3) derives from the position of B flat at strategic points of the passage: B flat opens and ends this passage (meas. 54, 68); it is dynamically prominent in the doubling of Vl. II and 'cello (meas. 58); it ends the first phrase (meas. 61) and it is emphasized in the repetition of meas. 64 and 65 (Vl. II and Vla.). The "behaviour" ("modality") of the opening

²⁰ Cf. Coussemaker, *op. cit.*, I, p. 182 ff.

²¹ Cf. Landino, *op. cit.*

section of the quartet (Ex. 2) is characterized by the intervals prevailing between the parts, a certain regular alternation of sixths and minor thirds, punctuated by the diminished octave B-B flat. In regard to this example it may be objected that the features pointed out here really belong to the characteristics of the motivic material of the passage in question and could not be considered a manifestation of a more general principle of orientation. It will indeed be difficult in many cases to draw a clear line of demarcation between the effects of motivic and modal phenomena (in the sense outlined here). Both are results of characteristic treatments of the underlying twelve-tone series, and thus functions of the series. Of course, this does not yet make the series a modal scale, not even if the series happens to be a mainly stepwise progression of tones, as in my *Lamentio* (Ex. 22-24).

The "modality" of Schoenberg's Violin Concerto may be found in the various characteristic ways of handling the three-tone groups of the series. In regard to my own *Symphonic Piece* perhaps the special treatment of triad formations as shown in Ex. 14, 17 and 19 would yield clues for the explanation of the "modal" behaviour of at least some sections of that composition.

If these suggestions seem disappointingly intangible, it should be kept in mind that any attempt to identify the interplay of vital forces of music with a few rudimentary motions within a set of scalar schemes tends to oversimplification and at its best furnishes crude approximations.²² This holds good particularly of twelve-tone music with its unprecedented degree of complexity. If we are ever able to establish a comprehensive theory of non-tonal contemporary music, it will be due to a diligent and detailed examination of the creative efforts made by the composers and to just evaluation of their astonishingly variegated approaches to the artistic problems, as recorded in the recent developments of the twelve-tone technique.

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²² It may seem as if a similar thought was in the minds of the mediaeval theorists when they, not satisfied with setting forth the modal scales, implemented their discourse with the *Tonalia*, lengthy catalogues of phrase openings and endings and other idioms associated with the various modes. If the revaluation of modality hinted at in this essay should produce tangible results, it would mean an integration of the technical concept of modality into the broader one of style.

The Influence of Paganini

BY

H. G. SEAR

POSTERITY has not endorsed Paganini's own opinion of his powers as a composer. Schumann held that the twenty-four *Caprices* gave him a high place among the Italians; but, asked to name twelve representative Italian creative musicians, who would include him? Composers who exploit a single instrument graduate towards schools of technical exercises in company with Kalkbrenner or Viotti unless they happen to possess the supreme creative genius of a Chopin or a Wolf. Moreover the violin (or, for that matter, the trumpet or the oboe) depends primarily upon its melodic capabilities, and melody, however pure and undefiled, and despite a great deal of lip-worship, is an insubstantial foundation for a lifetime's, let alone an eternity's, renown.

Musical execution is an evanescent thing; did we even possess gramophone records of Paganini's playing they would be things to admire but scarcely to imitate, for that would immediately reduce the music to the status of an exercise. The heart would be gone out of it. For Paganini's essential genius was the genius of a great executant.

The Paganini *Caprices* are now part of the violinist's background. Lacking immortality in their own right as creations they are a vital link in what may be called the violinist's apostolic succession. But more than that they are the germ of an immense stride in piano technique as well as of a group of pianistic masterpieces.

A certain homogeneity marks most of the keyboard works from Haydn to Beethoven; evolution was gentler, more gradual, even reckoning on such a giant as the latter whose new demands depend upon the presence of an iron frame, as opposed to one of wood, in his piano. The piano itself was rapidly approaching perfection when Schumann, Liszt and Brahms came upon the field. The piano works of each of these demand a new and highly individual keyboard technique; and it is remarkable that the playing of Paganini should have had such a profound influence on natures as diverse as theirs.

It can have fallen to the lot of few men to have had a work perpetuated in so auspicious a manner as were the Paganini *Caprices*. That they bear the opus number one must not be taken too seriously, for Paganini cannot be regarded as an orthodox composer. These pieces were committed to paper at the height of his career as executant. In their exhibition by Schumann, Liszt, Brahms and Rachmaninoff, they provide the critic with fundamental material for a differential diagnosis of the art of these composers.

Schumann first heard Paganini play on Easter Sunday, 1830, at Frankfurt. It was the pianist in Schumann who was immediately put upon his mettle; the pianist ought to have comparable technical exercises. Paganini's performance of the twenty-four *Caprices*, says Pulver, "sowed in the mind of the coming pianist the seeds that were soon to produce the clever transcriptions of

these brilliant studies". In his diary Schumann jotted: "Easter Sunday . . . in the evening Paganini . . . was it not ecstatic?" and later he added, after a fanciful account of the fiddler's tone-production: "Paganini is the turning point in the history of virtuosity"; a profound truth, as Pulver¹ says, as his own and Liszt's performances were soon to prove.

Schumann's first book of transcriptions (Op. 3) can hardly be said to be clever. The violin part he took almost literally, but he was not musician enough then to fit a truly appropriate bass. He had found his poetical impulse a good deal thwarted by the addition to fugue of his theory tutor, Heinrich Dorn, though he was later compelled to admit the benefits conferred. About the Paganini *Studies* he confesses to Dorn that he missed his help: "The basses are doubtful but I extricated myself by simplicity." But what Schumann did understand was his instrument and his analysis of the *Caprices* instantly disclosed problems in fingering, phrasing and tone-quality. Display for its own sake attracted him not at all; he had a poetical conception for which he needed to provide a vehicle. Any addition to his technical equipment that served to make self-expression easier would be welcome, even though in the final outcome he might find it necessary to discard it.

In sending the Op. 3 *Studies* along to Wieck, he sought his advice; and even if we are given no details, the counsel of that practical mentor bore fruit in Op. 10; and his critical instinct was asserting itself. "If formerly", he writes to Wieck, "everything was inspiration of the moment, I now reflect more on the play of my inspiration, sometimes stop in the middle of it to take stock of where I am." He refers to this state of mind as *chiaroscuro*.² It was a problematic condition that beset him all his life through and it is doubtful if he ever quite succeeded in entirely reconciling the creative impulse with the claims of grammatical propriety.

Op. 3 must have afforded invaluable experience, revealing itself in increasing power through the *Intermezzi*, the *Davidsbündler*, the *Toccata* and *Carnaval*, and at last in the Paganini *Studies* of Op. 10, in which there was a gap of two years between composition and publication, during which he will have spent much time in reflecting on the "play of his enthusiasm". "Composing goes on easily and quickly, but afterwards in the working out I get involved in all sorts of artifices which are enough to make me despair."³

If in Op. 3 Schumann was pianist only, in Op. 10 he is a creator, the very demands of whose nature actually give birth to a new pianistic technique. Paganini's work is now wrought to his own individual purpose. That his discernment of his own artistic aim constantly grew clearer is proved by a comparison he made between Aloys Schmitt (in whose company he heard Paganini) and the great violinist. "Schmitt is undoubtedly a masterly pianist, but the man of the *étude* peeps through everywhere, while in Paganini's hands the driest exercise formulas flame up like Pythean pronouncements." (1836.)

Yet to Schumann the use of the opus number 10 did not necessarily imply progress. He tells us that though the publisher regarded it as the thing to

¹ Jeffrey Pulver: *Paganini*.

² Letter, 17th Jan. 1832.

³ Letter to his brother Julius.

make the work "go," to him the number chosen was a "symbol of an unknown quantity and the composition a very Paganini-like one, with the exception of the basses, the richer parts, the fuller harmonizations, and the smoother finish of the forms". While this seems to be a cryptic way of stating a very obvious fact, it is certain that he regarded the violinist as one higher than himself. For this we have his own word. He goes on to remark that Paganini is said to have regarded his merit as a composer more highly than his talent as virtuoso. "If general opinion has not, until now, agreed with him, it must at least be allowed that his works contain many pure and precious qualities, worthy of being firmly fixed in the richer setting required by the pianoforte."⁴ Note the words "until now" and consider that Schumann's genius as a composer was accompanied by a talent for criticism. They can only mean that he, at least, held the violinist in esteem as a composer. But consider also that when he says that the *Caprices* from which his *Studies* are taken are imagined and carried out with rare freshness and lightness, it may be that the words "carried out" are the most important.

At any rate it is well worth while to pay regard to the serious and public criticisms to which Schumann submitted both sets of transcriptions.

In Op. 3 "I copied the original, perhaps to its injury, almost note for note, and merely enlarged a bit harmonically; but in this case in Op. 10 I broke loose from a too closely imitative translation and strove to give the impression of an original pianoforte composition which, without separating itself from the original poetical idea, had forgotten its violin origin. . . . I was obliged to do away with much, especially with regard to harmony and form, but it was done with all the consideration due to such an honoured spirit as Paganini's."⁴

The first set was not intended for concert use; the second was. Here, then, are Schumann's own remarks on Op. 10. In No. 2, "I selected a different accompaniment, as I thought the tremolo of the original would fatigue players and hearers too much. I consider this number especially fine and tender, and sufficient in itself to assure Paganini's position as one of the first among modern Italian composers." No. 3 "is scarcely showy enough, considering its difficulty; but he who has vanquished this has conquered many other things with it". In No. 4 "the funeral march from Beethoven's *Eroica* symphony floated ever before me. Perhaps others will find that out. This whole number is full of romanticism".⁵ From No. 5, "I intentionally omitted the marks of expression, leaving students to find out its heights and depths for themselves. This will afford a good opportunity for testing the scholar's power of comprehension". "I doubt whether No. 6 will be at once recognised by anyone who has played the violin *Caprices*. Played faultlessly as a pianoforte piece, it is charming in the flow of its harmonies. I may mention that when the left hand, crossing

⁴ *Music and Musicians.*

⁵ The Russian composer Feinberg, deeply influenced by Schumann, "is the creator of the original theory of unintoned sounds, or sounds imagined, which the performer merely 'thinks of in addition' to what he plays, colouring whatever is to be heard into entirely different tones".—Leonid Sabaneyeff, *Modern Russian Composers.*

to the right, has but one key to strike—that of the highest note of the staff, the chords sound fullest when the (crossing) finger of the left hand sharply meets the fifth of the right hand. The following *allegro* was difficult to harmonise. The hard and somewhat flat return to E major was not to be softened without composing it all over again."

"These studies are of the highest difficulty throughout, each one of especial difficulty besides. . . . It is not to be expected that the number of those able to perform these *Études* in a masterly manner will ever be great; but they contain so much geniality, that it is impossible that those who have once heard them executed perfectly should not often think of them with pleasure."⁴

At a later date, when he was fully conscious of the new poetic trend of his compositions, Schumann found it necessary to review a great collection of piano studies and to assess their merits progressively. Again he regards the Paganini *Studies* as among the most difficult. He distinguishes Kalkbrenner, Czerny and Herz as contributing valuable works of the kind because of their knowledge of their instrument; Hiller for his romantic spirit; Mayer for his cheerfulness; Bertini for his grace; but *for difficulty* the Paganini *Studies*, which he specifies, with certain of Bach's, Clementi's, Hummel's and others as being for both hands. Thus he recommends for melody and accompaniment in the same hand, Paganini II, No. 2; for full grasp and quick change of chords, Paganini II, Nos. 4 and 6 with Chopin No. 11; for change of fingers and hands on the same key, Chopin No. 7, Paganini I, No. 5; short trills with closes, Paganini II, No. 3; for thirds and sixths, Paganini I, no special number.

It is to be noticed that with characteristic modesty Schumann avoids mentioning his own name, always referring to the *Studies* as Paganini; and in the various groups, those studies that are distinguished by their poetical character are marked with an asterisk. But his own are never so marked. Op. 10 is very plainly Schumann; yet the curiously limited nature of his technique for the wider poetical expression, his square prosody, is further limited by the lack of poetry which is Paganini.

Time has not been kind to Schumann. It is difficult to believe that his work was once so revolutionary in spirit that even Liszt failed to persuade his doting public to assimilate it. Its quality is as remarkable as ever but its poetry, always verging on the occult, now growing year by year more remote, meets no accord in the more practical modern idea. For all that it is a gross error to regard him as an impractical dreamer, however much evidence we adduce as to this element in his nature. The Paganini *Studies* have no mystical connotations and there is little excuse, beyond their difficulty, for their neglect.

It is curious how consistently commentators and biographers have contrived to skate over the Paganini transcriptions both in Schumann's and Liszt's versions. Possibly the word "virtuosity" as distinct from the thing "virtuosity" causes critics, who have great reason to be weary of virtuosity, to shy; but these *Studies* are salient works in the history of piano music. Paganini's technique goes to the very heart of Schumann's and of Liszt's business.

Paganini first played in Paris on 9th March, 1831. The *Salle de l'Opéra* was thronged with the *élite* both of the arts and of society. Amongst the former was the twenty-year-old Liszt, then passing through a period of profound spiritual perplexity, his Saint-Simonian period. Paganini's playing roused him to new life; so much is shown by his letter to a friend: "'And I too am a painter', cried Michael Angelo the first time he beheld a *chef d'œuvre* . . . Though insignificant and poor, your friend cannot leave off repeating those words ever since Paganini's last performance. René, what a man, what a violin, what an artist! Heavens! What sufferings, what misery, what tortures in those four strings!"

Of this occasion Pulver says, "Liszt was under no illusion as to the provenance of Paganini's facile perfection; it came, he well knew, from labour and pain—the price of all really important achievement; and that he realised how literally the soul had to pass through the fires of purgatory before it conquered the difficulties that beset its passage is shown in the letter already quoted". In my opinion Pulver over-emphasizes the case; the word "literally" gives it away; alongside Liszt's romanticism there was a powerfully realistic sense. He knew that in his own case, and, therefore, probably, in that of the violinist, there was an inborn technical capacity which was quite likely to run away with his "soul". When Pulver doubts if Paganini's influence on Liszt was as powerful as recent [unnamed] writers claim, I think he is right. For, as he says, no one can prove what Liszt would have become had Paganini not occurred. Pulver thinks that he might have become a "Pianistic Paganini, not so much influenced by his Italian environment as impelled to action and urged to develop his own potentialities by the playing of the phenomenal violinist". More precisely, Liszt, who was blessed, or cursed, with considerable self-knowledge, instantly recognised in Paganini's playing, as distinguished from what he played, something that he could exploit on his own instrument.

Pulver says further that in Paganini Liszt "saw an artist who had the courage to express himself with a freedom that others only preached". Liszt was facing two ways: the creative artist in him was crying out for birth; the executive was a little dazzled by public acclaim. But in a less excited mood, he was critical enough to know the difference between Paganini as a player and as a composer. And this is witnessed by the process to which his *Studies* were submitted.

Weigh very carefully the two minds. It is easy enough to fall into the error of regarding then as parallels though this is far from being the truth. The period of mere virtuosity in Liszt is granted; but there is a singularity in Paganini's nature that contrasts enormously with the duality in Liszt's. About Paganini there was always something of the ape; you could not rely on his art or his dignity. If he had loftiness he found it impossible to sustain it. But what was cunning in Paganini, in Liszt was an acuteness of judgment that unerringly sized the worth of the adulation paid him whether for his looks or for his immense technical ability. The violinist's playing was a sensation for those who sought sensation but that audience never truly gauged the worth of

Liszt. Nevertheless a circle of fine minds did. And there is a dignity and a quality about Liszt's performance that increased with the years.

He was early aware of his powers. It must be allowed, I think that he was naturally endowed; that he was genetically competent. To hear Paganini play was not merely a sensation but a challenge to his own total ability. His vision of technical potentialities was an ever widening one: the pianos of his day must have tried his patience; these fiddlers, whose instruments were fully evolved must not be allowed to carry the day; what they could do, he could do and better. You can read the rapid reassortment of his mental faculties between the lines of that letter. That part of the letter, written six days later, which is seldom quoted, not only records his frenzy but the fact that as the first exaltation abated, as "the spiritual and the animal" became "a little more evenly balanced" his volcanic energy, though working silently, was working well.

At first Paganini's playing appealed to the virtuosic side of his genius. The first edition of the *Studies* belongs to 1839. Edward Dannreuther, an ardent pioneer for the composer Liszt, in stating that they were several times rewritten between then and the definitive edition of 1852, makes a nice critical distinction: Liszt "came to distinguish between proper pianoforte effects and mere dare-devil bravura". This is much to the point because it is easy to lose sight of the fact that mechanical advances wield a powerful influence over the creative faculty; and Dannreuther makes the distinction still clearer when he adds that "the pianoforte makers gave him better chances in the matter of touch and carrying power".

I take leave to emphasize the steady evolution of the *Studies* as we know them because musicians often treat Liszt rather shabbily; in their eyes he is damned by his "bravura," as Berlioz is by his reputation for being a noisy composer; this is taken to absolve us forever from looking deeper into the case of either. So, as Liszt's faculty of self-criticism gained impetus, as his artistic conscience developed, he pruned, touched up, improved the *Studies* not on bravura but on æsthetic principles.

In 1838, Pacini, a Parisian publisher, issued a set of a hundred-and-one studies. He had solicited Liszt for one of his, and there can be no doubt that what Liszt sent was the first of his Paganini *Studies* for he also enclosed one by "R. Schumann, a young composer of very great merit. It is more within the reach of the general public and also more exact than my *paraphrase*". This was Paganini's sixth *Caprice*, the only one paraphrased by both, and Schumann, in fact, mentions that Liszt "thoughtfully" printed his version over his own, measure for measure. Now Liszt directed that the corrected proofs be sent to Haslinger, whose edition of the six appeared in 1839.

If evidence as to Liszt's anxious care for his works is required it is to be found in a letter of his (17th Jan., 1855) to Alfred Dörfel, the compiler of a Thematic Catalogue of Liszt's Compositions. In it the composer expressly states that Haslinger had bound himself not to publish any more copies of the *Studies*. "These circumstances", he writes, "will explain to you the reappearance (in a very much altered conception and form) of many of my compositions

on which I, as a piano player and piano composer, am obliged to lay some stress, as they form, to a certain extent, the expression of a closed period of my artist-individuality.

"In literature the production of much-altered, increased, and improved editions is no uncommon thing. In works, both important and trivial, alterations, additions, varying divisions of periods, etc., are a common experience for an author. In the domain of music such a thing is more minute and difficult—and therefore it is seldom done. None the less do I consider it very profitable to correct one's mistakes as far as possible, and to make use of the experience one gains by the edition of the works themselves. I, for my part, have striven to do this; and, if I have not succeeded, it at least testifies to my earnest endeavour."

There is an artistic bond between Liszt and Schumann. Both championed generously the cause of young composers, the latter as critic, the former as executant. We know that Liszt played Schumann's early works a good deal but could not win for them the sympathy he thought they deserved; later in life he much regretted that he had not persevered more than he did. We have seen that Liszt commented on the closer correctness of Schumann's version and suggested that they were more within the reach of the general public than his; an amusing comment, in view of Schumann's own estimate of their difficulty.

So we are fortunate in having Schumann's critical estimate of Liszt's version: "Here there is no question of any pedantic imitation or bare harmonic filling out of the violin part; the pianoforte is effective through other means than the violin.

"It is as though Liszt had resolved to lay down all his experience in the work, to bequeath the secret of his playing to posterity; nor could he better evince his admiration for the great deceased artist than by this transcription, carefully worked out in the smallest detail, and reflecting the original in the most truthful manner. Though Schumann's arrangement [*sic*] was intended to bring out the poetical side of the composition more, that of Liszt, without ignoring its poetry, rather aims at placing its virtuosity in relief."

In some places, Schumann thinks, the purely musical foundation is not correctly proportioned to the mechanical difficulties; but they must be *studied*, he asseverates. "The collection is probably the most difficult work that exists for the violin. Paganini knew this well and dedicated it *agli artisti*." Schumann's opinion thus expressed was of the Haslinger edition of the Liszt *Studies*.

The more arbitrary character of Liszt's use of the *Caprices* is shown in the fact that his first study is a combination of two of Paganini's pieces; he takes the sweeping arpeggios of the fifth *Caprice* and transposes it to form a prelude and postlude to the sixth, a beautiful melody with a wonderful tremolo accompaniment, which Schumann in his version modified because he thought it might tire the listener and player. It was just this kind of tremolo that Liszt played so effectively, but, in truth, Schumann was probably right when he contemplated the majority of pianists of that time.

No work of Liszt's more plainly demonstrates his genius as transcriber

than the second of these studies (on Paganini's seventeenth *Caprice*). Note that what the violin sustains at length the piano sonorously declaims; the introductory bars are greatly enriched; beside them Paganini's look poverty-stricken. In the main body of the study the *Caprice* becomes in Liszt's hands truly capricious and indeed demoniacal. The graduation of weight poised on succeeding passages is a masterpiece of subtlety.

The most familiar of the studies, the third, called *La Campanella*, is transcribed from the famous rondo from Paganini's second concerto. It is somewhat hackneyed, and the pianist who cannot focus the climax from the very outset had best leave it alone. It is the kind of visional technique of which Paderewski was a past-master.

Number four follows Paganini's first almost literally, a fine arpeggio study. Number six is the sort of thing in which Liszt rejoiced: he follows the flute and horn imitation in Paganini's ninth quite closely but, of course, with the greater richness provided by his instrument. Paganini's tone in such things was considered to be matchless so that it would be unfair to suggest that Liszt's is more subtle; but certainly at the change of key this study becomes a sturdy rollicking thing that the violin could never have made as effective.

Paganini's A minor *Caprice* (No. 24) is, of course, the most famous of the lot. It seems to have exercised an irresistible fascination for pianists. More a series of harmonic groupings than a tune, it lends itself generously to exploration and expansion. The fact that Paganini used it as a theme for eleven variations is not generally remembered, though Liszt's study (No. 6) follows them closely; closely, that is, in spirit, for the greater resonance of the piano outpaces the violin, even I suspect, if the violin be Paganini's. Liszt's first departure from the text is in variation one; where the violinist gives the harmonies of the theme Liszt adds the melody itself in the left hand. In the second, while Paganini explores the middle registers of his instrument, Liszt, distributing the violin passages over both hands, explores the lower registers. What is a series of chromatic runs in the high violin, in variation four becomes octaves in Liszt's right hand with a pizzicato accompaniment in sixths. The pianist's fifth variation is much more elaborate than that of the violinist, and yet, whilst the piano sonority is more effective, it is remarkable how well the spirit of the violin is preserved. Variation number six is almost literally faithful, and so is the seventh; but here the hinted orchestration is a masterly stroke that would come but feebly from the violin. I suggest that Liszt's right-hand flute and left-hand bassoon really hail from Mozart, who handled this combination lovingly. Nothing could excel the masterly transcription of the next two; and the eleventh, which Liszt enriched harmonically with a long trill on an internal pedal. The last is a brilliant extension of Paganini's eleventh variation, leading to a fine coda that could not be essayed on the violin.

All these studies are for the concert platform. About them is a sensuousness that at once seduces an audience, oblivious, in the main, of theoretical or technical excellence. Liszt assiduously pursued beauty, which never wholly

beguiled either Beethoven or Brahms, in both of whom learning or construction played a powerful part.

The breach between the Schumann-Brahms and the Liszt-Wagner schools of composition, widened far more by their disciples than by the protagonists, has done much to obscure views of certain facets of the art of Liszt and Brahms. It has done most towards perpetuating the notion that the former was merely a virtuoso; but it has also steadily fostered the idea that the latter had an unrelenting contempt for virtuosity. This needs to be qualified. The first truth is that he was a virtuoso in composition, a fact that is responsible for the estrangement often set up by his works. In a letter to Clara Schumann he mentions the particular charms which for him, every difficulty possessed. How greatly he enjoyed wrestling with difficulties is evident in his treatment of Weber's *Moto Perpetuo* or the Bach *Presto*. The Paganini Variations and the *Übungen* are proof positive that he did love virtuosity for its own sake, though never with regard to an audience. Himself and a small band of friends were audience enough; the rest he left, very calmly, to posterity.

Geiringer, with new material at his disposal, says that the variations were written as a result of the technical exercises at which Brahms worked together with Tausig during his first stay in Vienna.⁶ He was fascinated by Tausig's bravura and no less, perhaps by his exercises in philosophy. We may imagine that the pugnacious Brahms retired to his workshop chuckling maliciously, full of the idea of showing these virtuosi what he could do; but once there the intrinsic problems would seize upon his mind. Paganini's theme was after his own heart; the melody was built on the chord. If the violin were disregarded it would not be Brahms. We have no record of his actual approach to this work in process but an idea can be got from his treatment of the Bach *Chaconne*, a work which he regarded as one of the most wonderful and incomprehensible pieces of music. "If I could picture myself writing, or even conceiving, such a piece, I am certain that the extreme excitement and emotional tension would have driven me mad. If one has no supremely great violinist at hand, the most exquisite of joys is simply to let the *Chaconne* ring in one's mind. . . . But whether I try it with an orchestra or piano the pleasure is always spoiled for me. There is only one way in which I can secure undiluted joy for the piece . . . and that is when I play it with the left hand alone. The same difficulty, the nature of the technique, the rendering of the arpeggios, everything conspires to make me feel like a violinist!" This was written to Clara Schumann, who immediately expressed her wonder at the way in which he so faithfully reproduced the sound of the violin; and it shows that primarily, even at a time when he was exploring tone-colour the first thought was never for sensuous expression. If Liszt says "This is how I play it", Brahms retorts "For me it can only be played this way".

And we may be quite sure that he must have steeped himself not only in the theme but in the variations too. The eyes are the eyes of Paganini but the brain is the brain of Brahms, for it is not invariably obvious which variation

is coupled with which. Thus a studied familiarity with Paganini's own variations is necessary to the understanding of those of Brahms, who develops the germs of his own initial idea with such energy that he has already sprung further from Paganini than the hearer and the ordinary player realises. And yet communication with his salient is never lost.

The order of Brahms' variations, which often run in couples, is quite arbitrary. The first two, for instance, are versions of Paganini's second. In Huneker's opinion they may be regarded as a subtle compliment to Schumann's *Toccata*.⁷ Schumann called his work "a *Toccata* in double notes for my brother to practise", and in her edition Clara says that the fingering has been left to the player except at the peaks of difficulty. When she sent Schumann's works to Brahms for his advice concerning this edition she elicited the assurance that he played them mostly from memory and he even implied a preference for so doing. It is, therefore, probable that Huneker's suggestion is right, that Paganini's second variation stirred in his memory the lay-out of the *Toccata*. Separately these facts have no relevance here, but brought together they serve to show the importance placed upon the purely technical side of the work.

The fourth variation is impossible to the ordinary pianist or even, as Huneker hints, to mortal man. The top trill for the weak fingers of the right hand with the accompanying chord for first and third is one of those diabolical difficulties which Brahms loved to tackle; indeed it is not going too far to assert that some of the parallel problems posed in the *Übungen*, which are related to the Paganini *Studies*, can only be met with in Brahms; and we know that the composer, whose sense of humour was a bit rough, regarded these exercises in the light of a joke.

Variations four to eight are exercises in rhythmic ingenuity, the germinal stresses are to be discerned in Paganini's fifth variation but the mercurial Italian cannot match the subtlety of the stolid German. For in these Brahms' constructional genius is most marked. And the ninth will make an appeal to the mathematically minded player, for the actual spacing of the notes for one hand against the other is best worked out on paper, a process that reveals the precision of the composer's mind.

Number ten gives a welcome breathing space; simple enough to play, it is true, as Evans says, that it was a masterpiece to compose, in that the theme is implicit yet all the while vividly present. If the composer is hard at work in the chaconnes of the eleventh and twelfth the "special technique" of Brahms is propounded in the next; he took a peculiar pride in the octave glissando passages. Composer and technician, Pelion and Ossa, wind up the first book remorselessly in a brilliant fantasia worked out in canonic imitation, with a presto taking rise from Paganini's eighth *Caprice*.

Of the two books the second is rather the more geometrical; trigonal is probably the word to use since curves enter neither theme nor the variations which are curiously triangular in design. This is manifest in the sixth, the

⁷ *Mazzotints in Modern Music*.

simplest of the set, with its interesting pizzicato note for the left hand; it might have been committed to paper for its visual design though it obviously arises out of Paganini's variation. But it prepares the way for Brahms' favourite play of duple against triple time which makes up its successor in which and in the following group of three, Paganini's eleventh shares the honours with the first as the dynamic idea. The material used in the eleventh by Brahms is so employed in the twenty-ninth *Übung* written some twenty years later, a strong indication of the origin in piano technique of these variations. The last, again, is a brilliant but fearsome *tour-de-force* which admirably rounds off this strenuous work.

Small wonder that Clara Schumann did not deem them suitable for public performance: the combinations are too surprising, she said, and laymen would not enjoy them at first hearing. The more she studied them the more difficult she found them. But she liked them. At that time in fact the variations were rarely played straight through; Barth, who first performed them in this country in 1880, made a selection that received the tacit approval of the composer. The order in which he played them was: Book I, 1, 3, 5 and 9; Book II, 6, 8 and 12; Book I, 10, 11, 4, 13 and 14.

Audiences to-day have experienced a change of heart. It has to be remembered that the attitude towards music was still a little self-consciously romantic and certainly literary. The Handel and Schumann variations, gentler, more tender, with fond associations, were really more to the taste of the public. We have experienced a swing towards so-called abstract music and we can now tolerate the whole, wonderful twenty-eight variations.

But Huneke, who was a comprehending judge, for all his romantic temperament, discerned in this work vast spiritual problems. He was right. This work belongs to the man Brahms. He considered it the *pièce-de-resistance* of Brahms' piano music: "famous, awesome, o'ertoppling, huge, fantastic, gargolean variations, erected, planned and superimposed on a characteristic theme". I enjoy even if I do not entirely believe Huneke's dithyramb. He thought "the poor, maigre Paganini, a mere palimpsest for the terrible old man of Hamburg, from whose pipe wreathed musical smoky metaphysics, and whose eyes are fixed on the Kantian categories". The last phrase was a shrewd guess for Brahms was fond of opposing Kant to Tausig's Schopenhauer. Yet it is well to remember that these studies are almost entirely dependent upon their medium, the piano, and are, therefore, more material than metaphysical.

As I listen to them, I perceive in Brahms a flaming adventurer who travelled worlds undreamt of by Liszt for all his many destinations.

There is a set of variations on this same theme in A minor by Mark Hambourg. Lest it be asked what he does in this galley, I hasten to add that it is a work of his youth, copyrighted in 1902 and dedicated to his master, Leschetizky. The dedication indicates its scope and character.

As I could not recall its inclusion in any of his recitals or any mention of it in his reminiscences, I ventured to suggest to its author that it was a youthful

indiscretion. He replied that he still felt pride of parentage and had played it often at one time in order to master its great difficulties.

As a young man he used frequently to hear his brother Jan playing the Paganini *Caprice* in the adjoining studio. That, at any rate, was the genesis of the work.

I think I see Mark Hambourg plainly enough in these variations. Already he was in possession of a prodigious technique and full of ambition. The piano was scarcely big enough for him, but the piano was the instrument of choice.

The variations are mostly his own, though his fifteenth is of the lineage of Paganini's and Liszt's eighth, while his eleventh springs from Paganini's fourth and Brahms's eleventh in the second book. But for the most part they were written when he felt more dramatically about himself and his art than he does to-day; and there is good reason why his *lento drammatico*, his mazurka, his stupendous finale, do not trace back to his great progenitors. For all their great virtuosic display they do not belong, systematically, to the technical study; obviously the concert-platform was intended; and perhaps they are a little self-conscious. They have neither the concentrated cerebration of Brahms, the nervous beauty of Liszt or the fidelity of Schumann. Yet because of their virtuosity they could not be overlooked here.

When I first heard the Rachmaninoff *Rhapsody on a Theme by Paganini* for piano and orchestra, I made the following note: "But for the highly polished finish, these variations bear the mark of having been dashed off at the piano in a fury of improvisation; it is a dazzlingly brilliant work but it hasn't the cerebration of the Brahms; only the great virtuoso-pianist could have fashioned it. This was done with hands of genius. It would be foolish to say that the brain was not a prime factor; of course it was directing the hands; but somehow the feeling is left that years and years of experience and practice animated the hands themselves." I quote this merely because I still feel it to be true enough. Later I was to read in Agate's *Ego* 3: "Benno [Moiseivitch] says that the difference between this [work] and the Brahms is that in the Brahms the technical difficulties are surmountable."

The theme is the last of Paganini's *Caprices*, the familiar one in A minor. Rachmaninoff does not follow the violinist's variations, nor does he announce the theme straight off. To have stated it on the solo instrument would have been rather like starting a sentence with a small letter; to have dressed it up orchestrally would be out of design; to start with the first variation is a deft touch. And, indeed, the economy of the first few pages of the score misleads us as to the actual dimensions of the piece. Interest mounts steadily upwards for two-thirds of the work and it is not until perhaps the sixth variation that we begin to measure the difficulties with which we are faced. But already we are struck by the composer's obsession with the semiquaver figure of Paganini's opening phrase. Number six, then, is a rich fantastic variation, very trying for the soloist, in which the most remarkable thing is the wistful interjection of the little figure, now by oboe, flute or clarinet, echoed finally in quavers by the cor anglais. In number seven the same phrase peeps in everywhere,

affording a charming contrast here, where the piano provides chorale-like harmonies in those swelling chords that Rachmaninoff handled so finely. One of the most interesting is number ten in which clarinets and bassoons forcefully set the time only to have it routed by a syncopated *ad libitum* chorded passage in the solo part; the high wood-wind stepping calmly down above it all, before it expends itself in a furious chromatic run during which horns, tuba and drums reassert a massive rigidity.

Number eleven is a cadenza as capricious as any by Paganini, while number twelve is in *tempo di minuetto*, that by no means suggests so measured a dance, since the solo instrument, rich enough harmonically, proceeds in a rhythmic variant whose intricacy increases bar by bar. In number thirteen the wood-wind is directed to be played *quasi tromba*, and this gives the variation a march-like character, as distinct from rhythm, and though this is strictly enforced the piano is lightly but freely percussed. Some choice rhythmic piquancies over which the oboe plaintively sings the inevitable phrase, mark number sixteen which has brought us to B flat minor. Number eighteen, the most lyrical variation in the work might have been a nocturne by Tchaikowsky, whom you cannot keep out of mind. A kind of grumbling that swells and grows in fierce excitement distinguishes the twenty-second which ends in a cadenza that prepares us for the iteration of the now very familiar phrase, in the twenty-third. And, as if the player needs to take breath for the immensities of the finale, another short cadenza is inserted.

Despite the increasing bravura for the soloist the work declines in the last third; anti-climax would seem to be a characteristic of Rachmaninoff. "Rachmaninoff almost never reaches the point of culmination. The impotence of a fettered giant emanates from these climaxes, which weaken almost on the verge of their resolution into culmination."⁵

I should class the *Rhapsody* as an impressionistic work, and a number of mental images did actually assert themselves, but a proclivity for fancy needs to be braked. The technical difficulty transcends; there are few pianists, who, playing it, will have leisure to indulge in fancy. As for the audience, one hearing only serves to leave a suspicion that this highly deceptive work is not so difficult after all. One sight of the score and about three hearings will entirely correct that notion; it is borne in upon one that it is made difficult by what is left out as much as by what is put in, for it is a beautifully "open" score. Indeed it might well be entitled "Attenuation of a Theme by Paganini, with Orchestral Background". The orchestral effects are "flecked in", mostly in spots—not streaks of colour, points—not masses—of sound, filigree figures, not lines of melody. Melody, after all, is not the feature of Paganini's theme, which is really a group of harmonic figures lending itself freakishly to development; and in the title *Rhapsody*, Rachmaninoff reserves the right to do exactly as he likes.

But because of this freakishness and because of the weariness and pessimism that pervade this composer's work, hearing should be widely spread, a process which still tends to veil the difficulties. The central idea was one which could have occurred only to a great pianist. Curiously Sabanyeff remarks on

Rachmaninoff's lack of sympathy for anything striking, sharp, pointed.⁵ The *Rhapsody* provokes a play upon these words; they, of all words, describe perfectly the pianistic effects of this work and indeed all his piano works. Steeliness is the quality which his technique displays. His intelligence is chisel-like, but warm blood never flushes his brain with enthusiasm.

The more obvious conclusion that may be drawn from this survey seems to me to warrant a digression from our theme. The part played by the piano itself in the formulation of expression cannot be escaped. The new sonorities of the then quickly perfecting instrument are at the heart of these works. To state that such things were unthinkable to Bach or Handel or Scarlatti is to be trite; but even in Beethoven's day they are only glimpsed. The source of the works under consideration is largely and peculiarly materialistic. This point I stress because it is not only the uninformed "music-lover" who thinks that what is called inspiration comes from some vague otherworld. A discerning critic like Fuller-Maitland "hesitates to suggest anything that may create a materialistic idea in connexion with the work of Brahms". Why? In examining the charge against Brahms, that he lacked colour-sense, Fuller-Maitland finds that the later piano works plainly show the realization of tone-colour; and he instances Brahms' peculiar use of arpeggio passages in the evocation of a "regretful spirit" or "vanquished happiness". To me there is no cause for shame in the admission of a purely materialist origin of truly expressive effects. Examine them carefully and we find full evidence in the works of the great composers that inspiration has always been conditioned by the means at their disposal.

And that is why a study of music made by four such diverse composers as Schumann, Liszt, Brahms and Rachmaninoff out of another man's thought has proved, for me, clarifying as well as fascinating.

Review of Music

William Veitch. *No Rose of Such Vertu*. (Anon.) S.A.T.B. 6d.

Herbert Murril. *Brother Petruc's Carol*. (S.M.C.) S.A.T.B. 9d.
(O.U.P.)

These two carols might well be bracketed together with the sub-title of "Past and Present". Mr. Veitch has written a pleasant but not very individual work, reminding one too strongly of many other products from the well-known musical emporium, *Ye Olde Modes Ltd.* Which is only another way of saying that the music lacks an authentic personal note. Mr. Murril's idiom may not be to everyone's taste, but it has a kind of bite and tang of its own that makes it decidedly stimulating. One might sum up by saying that the first piece is a charming pastiche, the second a definite creation. Both will have their appeal, however; it should be added that Mr. Murril's work will always require first-class singing to do it justice, as there are some awkward harmonic pitfalls throughout, where anything less than absolute purity of intonation would be disastrous.

C. W. O.

Rebikoff

BY

ALEC ROWLEY

THE neglect of Rebikoff (1866-1920) as an important figure in Russian music is unaccountable. He may be a poor object for biographies, dictionaries and date-hunters, but as a subject for analysis he is amazingly interesting.

He is not mentioned at all in *Grove* and is passed by altogether in *Masters of Russian Music* by Calvocoressi and Abraham, whilst McNaught in *Modern Music and Musicians* can only say of him that "he made a somewhat spurious reputation for harmonic daring and has been labelled, without true cause, the father of Russian modernism".

A statement such as this needs qualification, and one is tempted to ask how much of Rebikoff's music is really known by the author of such a superficial criticism.

Something rather better than this is contained in *A Dictionary of Modern Music and Musicians* (Dent), to quote:—

"He founded, in Odessa, a branch of the Society of Russian Composers (1897), and, later, another branch in Kishinef.

"R. has been called the father of Russian Modernism, but this term can only refer to his new forms and novel harmonies, many of them frankly experimental. Occasionally he underlines melodies in fourths, in fifths, in ninths, etc.

"He was the first to use the 'whole tone scale' in a thoroughgoing fashion. His *Melomimics* (small scenes without words, or music and miming, Op. 11, 15, 17) or his songs with miming (Op. 1, 16, 19, 20) and his *Dramatic Fables*, show an art somewhat parallel to that of the Überbrettl."

This extract alone should serve to show that he was a man of personality and a thinker.

Let us consider for a moment his unique outlook as a musical experimentist. A pioneer (like Satie) he shares the fate of most inventors who are forgotten when greater minds build upon their findings and assimilate their styles.

In order to assess Rebikoff at his true value one must know his music thoroughly, and not be content to judge him by the few fragmentary pieces in popular albums by which he is chiefly known to-day. The writer has most of his published works, and can state from experience that, were he wrecked upon a desert island (to use a well worn tag), Rebikoff would be one of the twelve composers he would choose to live with (provided, of course, that a piano in good condition was a part of the said island!). He pursued a definite and individual course throughout his life, his only real influence, in his earliest opus numbers, being that of Tchaikowski.

The difficulty of obtaining his works in these days makes it almost impossible for me to urge my readers to possess his delightful pieces, but I can assure, for those who know him as a name only, unbounded joys and fresh fields in a

somewhat dried-up world of music in which so many experiments of to-day sound like Bach gone sour.

His great delight was in creating formulas and in using, stencil-wise, melodic figures, or harmonic designs, constructing, as it were, little cameos of quite remarkable ingenuity. Take, for example, an extract from a piece written entirely in consecutive fifths:—



and from one in consecutive sevenths:—



An anticipation of Scriabin in these built-up fourths:—



and his whimsical endings on unresolved discords:—



Whole tones had an especial fascination for him, and of the many possible examples, these may suffice to display his ingenuity:—



Sequences of unresolved harmonies abound in his works, far too many to quote in a short article.

We accept, in these days, all and more of the things he did; and they have passed into normality, but think back fifty or sixty years, and, remembering the academic and conservative outlook of those days, give him credit for some daring innovations, for he pursued a line of thought entirely his own, and did not deviate from it.

Here, for example, we have (for the time) a quite remarkable experiment in polytonality:—



and this might be considered atonality:—



If these examples are not considered modern I'll pawn my utility suit!



And, finally, he could be most charming—witness this bell-like effect:—



It is possible to quote again and again examples such as this, but space prevents such a desirable possibility.

From the point of view of form and craftsmanship there is not a phrase that could be altered, not a note too many (composers of to-day might consider this point); and they fit the fingers to perfection.

He is neither a major nor minor composer—he is just unique.

The writer can only hope that the pleasure and enjoyment gained in his contact with Rebikoff's music may be enjoyed by those who know but little of his work, and who, in better times ahead, may be tempted to explore a personality which has retained to this day a freshness of outlook that is both refreshing and enchanting.

Obituary: H. C. Colles

20TH APRIL, 1879—4TH MARCH, 1943

To write an objective obituary of a personal friend is never easy and seldom wholly satisfactory. No such attempt will be made here. I shall only speak of the five years during which I knew Dr. Colles, first through his classes at the R.C.M., and later in connexion with the administration and policy of this journal.

From his R.C.M. lectures I value most the memory of his breadth of view and balanced wisdom, which together with a kindly tolerance of the blindness and stupidity that at times beset all of us mere students, contrived to present to us in the pleasantest possible way all the various *minutiae* of his own erudite scholarship and discriminatingly critical taste. Colles was no great pianist, he had not the technique to subdue the problems of the Mozart piano Sonatas and always had to be encouraged to play for the benefit of his class. His performances, whatever technical *finesse* they may have lacked, were living proof that a natural instinct for imaginative and sympathetic phrasing is the fundamental element of true musicianship. Colles must have regarded clumsy phrasing as blasphemy and a callous disregard for it as the sin against the Holy Ghost.

This journal has always had the spiritual comfort and practical benefit of his blessing, and has lost one of its truest and most stimulating friends. He reviewed almost every issue in the columns of *The Times* and was always ready with practical suggestions which showed his lively interest in the survival of *THE MUSIC REVIEW*. Latterly, owing to the demands of military service upon the Editor's time, he had very generously assisted in preparing proofs for the press, and at the time of his death was working on a detailed review of Professor Láng's *Music in Western Civilization*, which would have appeared in this number.

He had been a very active member of the Music Committee of the British Council, whose production (with the Gramophone Co.) of records of Moeran's Symphony and Walton's *Belshazzar's Feast* has been largely due to his ready appreciation of the service such an enterprise would afford to British music abroad.

British musicology has suffered a severe blow by his death, and each of his friends he leaves with a sense of deep personal loss. A fuller tribute by Mr. Dyneley Hussey will be published in our August issue.

G. N. S.

Esperanto in Relation to Choral Singing

BY

FRANK MERRICK

ESPERANTO is musical and eloquent. It is easy and natural both to think and sing in it. It is now over fifty years old and there have been a very great many international gatherings exclusively conducted in the one language, such as the annual peace-time congresses (dating from 1905 onwards) of the Esperanto movement itself and meetings of religious organisations, scouts, youth movements, communists, the blind, etc. The British Esperanto Association collected over 24,000 signatures last year to a petition which calls the attention

"Of His Majesty's Government, and of other Governments concerned in the establishment of close and enduring relations between the peoples of the world, to the need for facilitating such relations by the encouragement of the international auxiliary language, Esperanto; which over a long period of widespread use and practical application for all kinds of purposes, both social and intellectual, has proved its power of removing the language barrier between all nations by reason of its inherent qualities and ease of acquirement.

"We ask the Governments to take up this subject urgently as an important contribution to the future welfare of mankind, and to do all in their power to promote the teaching of Esperanto in the schools of their respective countries."

In this definition "international auxiliary language" is embodied the principle laid down by the author of the language, Dr. Zamenhof (1859-1917) that Esperanto is intended for purposes for which the national languages are either unwelcome or (as is so much more often the case) totally impracticable; a principle based on the realisation that to abandon the language of one's fathers in its rightful sphere is as intolerable to those who are proud and fond of their linguistic heritage as it is undesirable from the world-culture point of view.

The ease of acquirement claimed in the petition is due to several causes, including the simplicity of the grammar based upon sixteen unalterable rules, the ingenious economies in the vocabulary and word-building, and in general the very large proportion of logical thinking required as against parrot memorisation. The last feature makes the educational value of Esperanto so high that children have been found to benefit considerably when they sacrificed a year and learnt Esperanto first before starting on other languages.

As this article is written mainly for non-Esperantists it is to spare their patience that claims are left unproven. The most conclusive proofs, moreover, are contained in the language itself, for even the best-reasoned scepticism does not easily survive the test of first-hand acquaintance. So after the assertion that only by the use of Esperanto can unequivocal mutual discussion of practical matters be democratically conducted when several or many nations participate, we pass on to the question "what of the artistic side of things?"

The literature of original Esperanto works is not at the present time nearly as great as that of translated ones, and it is certain that the latter will always be extremely important, however numerous the former eventually become. Zamenhof, apart from his original writings and speeches, gave his language a magnificent send-off by translating the whole of the Old Testament, *Hamlet* and Goethe's *Iphigenie* (these two in verse), Schiller's *Die Räuber*, Molière's *Dandin* and Gogol's *The Inspector*, as well as other less famous works. His success in these is so great that it removes any possible doubt as to the adaptability of Esperanto for first-rate original composition. Indeed his style has always been regarded as the best of models by his followers, who, in addition to their original work, have gradually translated a vast number of novels, plays, scientific essays and all kinds of writings.

If we imagine a play like Shaw's *St. Joan* broadcast to the whole world or staged in the capital of the next League of Nations, how many untravelling inhabitants of, say, Russia, Germany, France or Latin America could properly understand it without some years' special study of English? Even then, how many of them could understand plays in a third tongue? With Esperanto you could train an international audience of people with average linguistic talent in considerably less than twelve months.

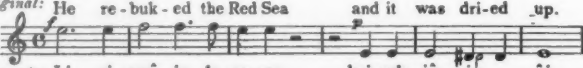
The question of choral singing is, of course, two-sided, involving listeners on the one hand and singers on the other. Esperanto would not only enable the great world-audience of our own generation to understand the actual words as they are sung but international choirs to be formed and to function in a single language which all the singers could fully understand and even freely converse in. What has been done up to the present? To begin with simple examples, there is a published collection of over two hundred hymns (*Himnaro Esperanto*) in which the impressive ones like *Nun danket Alle Gott* are as highly successful as the less musically important ones. The editor, Montagu C. Butler, a musician as well as an Esperantist, has had a large share in the translation and revision of these hymns (of which twenty-five are Esperanto originals), and this has safeguarded them from false accents in the word-placing, unsingable vowels and what not. He also had a lot to do with the monthly Esperanto services which were held in London for over twenty-five years without a break (they are now held at St. Ethelburga's, Bishopsgate), and at which the *Himnaro* has been in constant use. His own choir of 150 sang the *Hallelujah Chorus* with his translation as far back as 1908. A pithy example of his resourcefulness and attention to detail is that his rhymed translation of *Du bist wie eine Blume* can be sung to the setting of Schumann, Liszt or Rubinstein. This is to be found in another book of his editing, *Kantaro Esperanta*, which contains twenty-eight Esperanto originals and translations from various languages of over 300 well-known songs ranging from *Lieder* and operatic arias to 19th century "ballads".

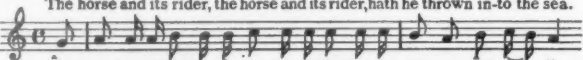
At the Universal Esperanto Congress in Edinburgh in 1926 the Glasgow Orpheus Choir sang a number of part-songs in Esperanto with real understanding of the words and considerable effect to an international audience of over 1,000 from all parts of the world, and it might be added that the visitors

to the same congress, duly provided with the *Kantaro*, took part in community-singing with ease and enjoyment. The most ambitious achievements so far have been those of the so-called "Green¹ Broadcasting Station" at Brno in Czechoslovakia. It was very active in the last decade and doubtless would be still if the country had not been invaded. In addition to many plays, ordinary musical programmes, some operettas, etc., two broadcasts of a special radio version of Smetana's *Bartered Bride* were given with full chorus and orchestra, the letters of appreciation which followed amounting to 1148 from 23 countries and including after the first (in 1935) 210 from France, 139 from Italy, 91 from Germany, 90 from Sweden, 88 from Yugoslavia, etc. M. C. Butler and other English listeners testify to the excellence and enjoyability of these broadcasts from Brno.

It is, however, the future which is all-important. Esperanto is destined to play an ever-increasing part in world affairs and as this fact dawns upon people's minds the fine example of Brno will be followed, translators will busy themselves upon choral works that have a world-wide appeal, *impresarios* will not miss their chance and poets and composers alike will be encouraged to produce original Esperanto works suitable for the many opportunities that are certain to arise.

If a rash attempt were made to give a general impression of the physical character of Esperanto in two words, the language might perhaps be described as a sort of Slavonic Italian, and when the examples below are correctly spoken or sung you can hear the real sound of it. Every letter must be pronounced, the vowels are more or less as in Italian and the consonants are as in English (with *s* a real *s* and *z* a real *z*) except that *c* = *ts*, *ĉ* = *ch* (as in church), *g* is always hard and *ĝ* soft, *ĥ* = *ch* (as in Scotch loch), *j* = *y*, *ĵ* = *s* (as in pleasure) and *ŝ* = *sh*. The accent is always on the penultimate syllable. Words ending in an apostrophe (a special provision for poetry) are mostly nouns with the final syllable *o* omitted, so with such the last printed syllable is accented for it is the true penultimate. An additional use of the apostrophe is the substitution of *l'* for *la* (the) at will before a vowel or after *de* (*de l'* for *de la* = of the). After the examples, which, as far as possible are intended to speak for themselves, a few grammatical explanations will enable much of the construction and significance of the language to be intelligently enjoyed, even if Esperantists may feel that additional points call for elucidation.

Ex. I Original: He re-buk-ed the Red Sea and it was dri-ed up.
 HANDEL
 Israel in Egypt 
 Esperanto: Li ri-proĉ-is la ma-ron haj sek-ig-is ĝi.
 and its word for word meaning: He rebuked the sea and was-dried up it.

Ex. II The horse and its rider, the horse and its rider, hath he thrown in-to the sea.
 HANDEL
 Israel in Egypt 
 Ĉev-a-lon, rajdanton, ĉev-a-lon, rajdanton, en mar-on jet-is-li
 Horse, rider, horse, rider, into(the) sea throw he.

¹ The Esperantist emblem is a green star.

Ex. III
HANDEL
Messiah

for the Lord God omni - potent reign-eth, The king-dom of this
ĉar Di-o plej-po-ten-ca re - ga - das, la reg-no de la
for God most-powerful reigneth, The kingdom of the

world is be - come the king-dom of our Lord, and of his Christ, and of his
mond' es - tas nun la reg-no de l'Sin-jor', haj li - a Krist', haj li - a
world is now the kingdom of the Lord, and his Christ, and his

Christ; and he shall reign for ev - er and ev - er, for ev - er and
Krist'; re - ga - dos li por ĉi-am, e - tern - e, li regos e
Christ; shall-reign-continuously he for always, eternally, he shall reign e

ev - er, King of Kings, and Lord of Lords,
terne Reĝ-o li de la reĝ - ar',
ternally, King he, of the assemblage-of-kings,

Ex. IV
BEETHOVEN
9th Symphony

Seid umschlungen, Mil - i - on-en! Dies - en Kuss der ganz-en Welt!
Um-arm-iĝ - u, Mil - i - on-oj, Tiu - ĉi kis' al' tut - a mond'!
Embrace - ye, millions, This kiss to the whole world!

Ex. V
R. VAUGHAN WILLIAMS
Dona nobis pacem

Word o-ver all, beau-ti-ful as the sky, Beau-ti-ful - that
Vort' su-per ĉio, bel - a kiel la ĉiel', Bel-e he - mil -
Word over everything, beautiful as the sky, Beautiful that war
[adjective] [adverb]

war and all its deeds of car - nage must in time be ut - ter - ly lost, —
- it' haj si - aj far - oj san - ĝaj - dev - as fin - e tut - e perd - iĝ -
and its deeds bloody must finally totally be - lost,

— That the hands of the sis - ters Death and Night in - ces - sant - ly, soft - ly
- i, Ke la manoj de l'frat - in - oj Mort' haj Nokt' sen - fin - e, mol - e
That the hands of the sisters Death and Night endlessly, softly

wash a - gain and ev - er a - gain — this soiled world. —
lav - as kaj ĉi - am re - lav - as la mal - pur - an mond - on.
wash and always rewash the unclean world.

Grammatical and other features:—these may possibly prove of greater interest and service if the present paragraph is skipped and referred to separately later, but Esperanto is so fascinating that it is always a temptation to explain more points than the reader can immediately digest. All the words are derived from European stock and therefore quickly recognizable by many millions of people who speak widely divergent languages. All nouns end in o, all adjectives in a, all adverbs in e, all infinitives in i, all imperatives in u—*espero* = hope, *patra* = paternal, *bone* = well, *doni* = to give, *prenu* = (let me, you, them) take. The simple verbal tenses are produced by the use of the terminations -as, -is, -os—*donas*, *donis*, *donos* = give, gave, will give. The accusative case is got by adding n to noun or adjective—*donn al mi vian amikan manon* = "give to me your friendly hand". One great advantage of the accusative case is that it often prevents the different order in which English, Germans, Russians, etc., might place their words from altering the sense. A question is asked like the French with their *est-ce-que*, though even more simply, for *ĉu* means whether and hence *ĉu vi kredas?* = "whether you believe"? *j* produces the plural, so *la infanoj legas iliajn librojn* = "the children read their books". The *js* may look harsh to our eyes at first, but as they sound like our *ys*, this is soon understood to be an illusion.

A bird's-eye view of Esperanto can be got by memorizing the Lord's Prayer or a well-chosen poem and then letting an experienced Esperantist analyse each word for us, and a great deal can be achieved with a penny key, obtainable from the British Esperanto Association, Esperanto House, Herons-gate, Rickmansworth, Herts. Further expert advice will naturally be required at some stage or other and dictionaries and supplementary books can be supplied or correspondence courses arranged. In peace time many classes are held all over the country, but these are at present greatly reduced in number. Of course the most potent inducement to study Esperanto will be for the Governments to make a sympathetic response to the petition, but if they do not lead the way the people themselves can accomplish wonders by individual and united effort; the Governments will have to come in and do their share eventually.

Review of Music

Samuel Barber. *Reincarnations*. (James Stephens.) S.A.T.B. (1) *Mary Hynes*, 8d.; (2) *Anthony O Daly*, 8d.; (3) *The Coolin*, 8d. (G. Schirmer, Inc., New York.)

Quite possibly there will be others besides the reviewer who will feel like applauding Mr. Barber for not attempting to reproduce the Celtic rusticities of James Stephens' verses by writing in a pseudo-Irish folk-song style. As it is, Mr. Barber has succeeded quite well in finding a musical equivalent for the words; *Anthony O Daly* being—so far as a mere outsider can judge of these things—a highly effective example of the lament or "keen" by which our neighbours across the water keep their spirits up (or down) during family funeral festivities.

C. W. O.

"Don Giovanni" and the "dramma giocoso"

BY

EGON WELLESZ

IN the first number of the fourth volume of THE MUSIC REVIEW Mr. Geoffrey Sharp has taken up once again the widely discussed question on what lines a production of Mozart's *Don Giovanni* ought to be carried out. It is Mr. Sharp's view that "treatment on the lines of *opera seria* would be a less heinous offence than any inane attempt to stage the work as a quaintly 'dated' pantomime".¹ I want to support his arguments by adding some data to those which he has put forward. It may be advisable, however, to dismiss the term *opera seria* as an antithesis to pantomime, and to discuss the question: What is Mozart's *Don Giovanni*—a tragedy with comic elements, or a comedy with tragic?

Da Ponte calls the genre to which his *'Il dissoluto Punito o sia Il Don Giovanni'* belongs *dramma giocoso*. Why has he chosen this term? The answer seems to me quite simple if we look at the title-page of Bertati's libretto *Don Giovanni o sia Il Convitato di Pietra*, performed with the music of Gazzaniga at the *Teatro Giustiniani di S. Moisè* in Venice for the first time on February 5th, 1787. This opera, which has served Da Ponte as a model,² is called *rappresentazione giocosa*.

Italian dramatists were very careful in choosing the terms which would describe the character of their libretti precisely. Looking at the title-pages of libretti of the seventeenth and eighteenth centuries we find a rich store of labels for every kind of dramatic genre. Going through the collection of libretti and scores of operas at the National Library at Vienna some twenty years ago, I tried to check the various designations which dramatic authors and composers gave their works. I may perhaps quote some of them again here, as my study on the subject was published in a series of monographs to which only few musicians have access at present.³ In the following table the dramatic genre is given first, then, in brackets, the names of the composers, the titles of the operas and the dates of performances in Vienna.

Azione pastorale (Salieri, <i>Daliso e Delmita</i> , 1776)
Azione teatrale per musica (Gluck, <i>La Corona</i> , 1765) ⁴
Azione tragica per musica (Rauzzini, <i>Piramo e Tisbe</i> , 1755)
Componimento per musica (J. J. Fux, <i>Il mese di Marzo</i> , 1709)
Componimento per camera (Porsile, <i>Il tempio fermato</i> , 1721)
Componimento drammatico (G. Reutter, <i>La Gava</i> , 1755)
Componimento drammatico pastorale (Gluck, <i>La danza</i> , 1755)

¹ P. 45.

² See F. Chrysander, "Die Oper Don Giovanni von Gazzaniga und von Mozart", *Vierteljahrsschrift f. Musikwissenschaft*, IV, pp. 351-435, where G. Bertati's libretto is published in full. Albert and E. J. Dent have shown that Mozart too has been influenced by the music of the opera.

³ E. Wellesz, "Die Opern und Oratorien in Wien von 1660-1708", *Studien zur Musikwissenschaft*, Bd. VI, pp. 1-138.

⁴ *La Corona* has never been performed; see M. Cooper, *Gluck*, p. 118.

Componimento pastorale eroico (J. J. Fux, *La decima fatica d'Ercole*, 1710)
 Comedia burlesca (Draghi, *Il Basilisco*, 1692)
 Comedia per musica (Caldara, *Sancho Pansa*, 1733)
 Comedia ridicola (Draghi, 1667)
 Dramma per musica (Cesti, *La Semirami*, 1667)
 Dramma giocoso per musica (Gazzaniga, *Il Calandrano*, 1771)
 Dramma eroicomico (Paisiello, *Il re Teodoro*, 1784)
 Dramma tragicomico (Salieri, *Axur*, 1788)
 Favola drammatica (Cavalli, *Egisto*, 1642 (?))
 Favola boschereccia (Badia, *Il Narcisso*, 1699)
 Favola pastorale p. musica (Wagenseil, *Euridice*, 1750)
 Opera in musica (Draghi, *Benchè vinto*, 1670)
 Opera bernesca (Guglielmi, *Il ratto della Sposa*, 1766)
 Opera serioridicola per musica (Caldara, *Don Chisciotte*, 1727)
 Opera tragicomica (—, *La simpatia nel odio*, 1664)
 Tragicomedia per musica (Conti, *Alessandro in Sidone*, 1721)

We see that Italian dramatists and composers made a difference between *Comedia burlesca*, *Comedia ridicola*, *Dramma giocoso*, *Dramma eroico-comico*, *Dramma tragicomico*, *Opera buffa*, *Opera serioridicola* and *Opera tragicomico*. Each genre originally has its peculiarity, just as each of the seven species of late Roman comedy (*palliata*, *tavernaria*, etc.) represents a particular cross-section of daily life.

From the study of A. Schatz on Giovanni Bertati⁵ we know that this poet has written sixty-six libretti of the genre *dramma giocoso per musica*. Between 1771 and 1789 thirty-six of them were first performed at the *Teatro Giustiniani di San Moisè*, in Venice, where comic operas were regularly given.⁶ To nine of these the music was written by Giuseppe Gazzaniga; to the others music was composed by Lucchesi, Bertoni, Astarita, Guglielmi, Rust, Anfossi, Alessandri, Borghi, Traetta, Ottani, Rossetti, Valentini, Solari, Mortellari, Rauzzini, Caruso, Monti, Bianchi and Gardi. In 1791 Bertati succeeded Da Ponte as *poeta del teatro* in Vienna, where he started his short, but successful career by writing for Cimarosa the text of *Il Matrimonio segreto*, which was performed for the first time at the *K.K. Nationaltheater nächst der Burg* on February 7th, 1792.⁷

The great number of libretti written by Bertati for many of the most successful operatic composers of his time indicates that he was not the botcher Da Ponte wants to make us believe in his *Memorie*. We may have more confidence in the valuation given by Giovanni Cavaliere Salvioli in his pamphlet *Intorno al poeta drammatico Giov. Bertati* (1880), based on Francesco Fapanni's biographical study (1834).⁸

"I drammi del Bertati sono tutti di una virtù comica mirabile, con diologhi vivaci, scherzevoli, con ariette piacevolissime tutte brio. La Semplice lettura di questi melodrammatici lavori anche in oggi diletta e recrea."

Bertati, though perhaps clumsy and awkward in literary style,⁹ was one

⁵ *Vierteljahrsschrift f. Musikw.*, V, pp. 231-271.

⁶ *Ibid.*, p. 233.

⁷ *Ibid.*, p. 263.

⁸ See A. Schatz, "Giovanni Bertati", *V. f. Mw.*, Bd. V, p. 232, and A. Marchesan, *Della vita e delle opere di Lorenzo Da Ponte*, Treviso, 1900, p. 254.

⁹ E. J. Dent, *Mozart's Operas*, p. 207.

of the most efficient and successful librettists of his epoch, particularly in the sphere of *dramma giocoso per musica*. This genre formed the operatic complement to the comedy of manners, which had absorbed elements of the old Italian extemporary comedy of masks, and corresponded to the French *comédie mêlée d'ariettes*.¹⁰

Bertati could have had no hesitation, when writing his *Don Giovanni* for Gazzaniga, in planning his libretto on the lines of *dramma giocoso*—or *commedia in musica*, as Policastro, the director of the Opera calls the work in the Dramatic Capriccio, which precedes the opera.¹¹

Policastro.

In questa Piazza

Non hanno ancor veduta

Quella Commedia in Musica

Ridotta a un' Atto solo

Che si fece in Provenza.

Voi tutti la sapete; ond' io vorrei

Che fra noi qui provandola alla presta,

Questa sera in Teatro

Si recitasse poi.

In his book, *Mozart's Operas*, E. J. Dent rightly points out that the genuine *opera seria* never tolerated characters such as Pasquariello and Lanterna (Don Giovanni's servants in Bertati-Gazzaniga's opera) deriving from the typical figures of the Italian comedy of masks, Arlecchino and Brighella.¹² No poet of the seventeenth or eighteenth centuries, taking the adventures of Don Giovanni as subject for his play or opera would have thought to call it a tragedy or *opera seria*. Plots dealing with peasant girls (Maturina) do not belong to the genre of *opera seria*; they are performed in theatres where comedy is acted. Thus Molière calls his *Don Juan ou Le festin de pierre* a *comédie*. Francesco Gardi's *Il nuovo Convitato di Pietra* in two acts, performed in Venice at S. Samuele in Carnival of the same year as Bertati-Gazzaniga's opera, is called *dramma tragicomico*, Vincenzo Fabrizj's *Il Convitato di Pietra*, performed in Rome in the *Teatro della Valle* in autumn 1787, *farsa in un atto*.¹³

From Chrysander's study, to which all writers on Mozart's operas refer, we know to what extent Da Ponte has made use of Bertati's libretto. We cannot blame him for the rather extensive appropriation of whole parts from the libretto of his *confrère*, as this was a general practice among playwrights in these days. Da Ponte, however, has concentrated the action of the drama, as everybody can see from E. J. Dent's minute study; he also has developed the parts of Donna Anna and Don Ottavio, and has introduced more tragic elements, thus bringing the action of the drama nearer to the Spanish version of Tirso de Molina's *El burlador de Sevilla*. Da Ponte, as is well known, wrote three libretti at the same time: *Don Giovanni* for Mozart, *L'Arbore di Diana* for Martin y Soler, and *Tarare* for Salieri; all three were performed in the same

¹⁰ A. Schatz, *op. cit.*, p. 233.

¹¹ Fr. Chrysander, "Die Oper Don Giovanni", *V. f. Mw.*, Bd. IV, p. 356; see E. J. Dent, *op. cit.*, p. 202.

¹² E. J. Dent, *op. cit.*, p. 258.

¹³ A. Schatz, *op. cit.*, p. 261.

year.¹⁴ But he tried to raise the level of the drama, as is reported from his answer to Joseph II, who asked him how he could manage to write three libretti simultaneously.

"Scriverei la notte per Mozart, e farò conto di leggere *l'Inferno* di Dante; scriverò la mattina per Martino, e mi parrà di studiare il *Petrarca*; la sera per Salieri, e sarà il mio *Tasso*."¹⁵

Whether it was Da Ponte himself who wanted to introduce something of the *Inferno* atmosphere into the libretto, or Mozart, we do not know. Da Ponte laid more stress than his forerunner on the tragic elements of the play, but he maintained the character of the comedy in music, so that he did not find it necessary to change Bertati-Gazzaniga's sub-title of *dramma giocoso* into another, for example, *dramma tragicomico*.

It was, however Mozart who saw in Don Giovanni a tragic character, and it is only due to his music that the term *dramma giocoso* does not seem to fit the work any longer. I hesitate to interpolate into the music of Mozart's *Don Giovanni* anything foreign to it; but, I think, we can agree with E. Lert,¹⁶ who sees the clue to Mozart's conception of the character of Don Giovanni in his words: "Lasciar le donne? Sai ch'elle per me son necessarie pul del pan che mangio, pul del l'aria che spiro!" No passage of such demoniac passion can be found in Bertati, nor in Molière's comedy *Le festin de pierre*, nor even in Tirso de Molina's *Burlador de Sevilla*. Mozart was by no means the graceful musician of the waning *Rococo*, and no interpretation of his works gives a more distorted picture of their character than an inane attempt—to come back to Mr. Sharp's expression—to play his music *à la* Boccherini. He was a passionate composer (as we know from the reports of his friends), whose mood often changed abruptly from a divine serenity to outbursts of bitter irony; an example of the emotional instability often to be found among Austrian artists. Transferred into the sphere of opera this disposition enabled Mozart to change within a few bars from a tragic situation into a comic, from a joyous into a passionate. In no other opera, however, had Mozart anything like as great an opportunity to give free rein to this inborn state of mind as in *Don Giovanni*. But it was the tragic element of the old puppet play which became prevalent, and the elements of *opera buffa* served as a kind of contrast to them, just as was the custom in plays on this subject, performed or encouraged by the clergy all through the seventeenth century.¹⁷ Thus Mozart, instinctively, brought the *Dissoluto Punito* back to the origins whence the drama sprang.

From the only passage¹⁸ in his letters (II, 128) in which he spoke about the relation between text and music in opera, we know of his conviction that poetry ought to be the obedient daughter of music. The musician ought to take the lead, not the poet. Not the words of the text—he declares—were essential for the success of an opera, but the music.

¹⁴ See A. Loewenberg, *Annals of Opera*, pp. 220, 222. (Hefner, Cambridge, 1943.)

¹⁵ A. Marchesan, *op. cit.*, p. 108.

¹⁶ E. Lert, *Mozart auf dem Theater*, 1918, p. 385.

¹⁷ See E. J. Dent, *Mozart's Operas*, p. 193.

¹⁸ E. Lert, p. 255.

"Da ist es am besten wenn ein guter komponist der das theater versteht, und selbst etwas anzugeben im stande ist, und ein gescheider Poet, als ein wahrer Phönix, zusammenkommen— . . ."

By studying the full score of the opera we see that Mozart was right. It is not underrating Da Ponte's dramatic intuition for us to agree with Goethe's remark to Eckermann.

"Wie kann man sagen Mozart habe seinen Don Juan komponiert! Komposition—als ob es ein Stück Kuchen oder Bistuit wäre, das man aus Eiern, Mehl und Zucker zusammenrührt!—Eine geistige Schöpfung ist es, das Einzelne wie das Ganze aus einem Geiste und Guss und von dem Hauche eines Lebens durchdrungen, wobei der Produzierende Keines wegs versuchte und stückelte und nach Willkür verfuhr, sondern wobei der dämonische Geist seines Genies ihn in der Gewalt hatte, so dass er ausführen musste, was jener gebot."¹⁹

Let us mention only one fact, from which it becomes evident that Mozart wished to stress the tragic character of the opera; the cancelling of the conciliatory last scene, following the death of Don Giovanni, for the performance at Vienna. Much has been written about the question whether the last scene should be omitted or not, and all arguments in favour or against the performing of the Sextet are admirably collected and reviewed in H. Abert's revised edition of Jahn's biography of Mozart. The main point, however, has not been stressed sufficiently—that Mozart wanted to have the last scene cut out.

How can it be explained that he, the experienced dramatic composer, first composed the scene, and afterwards, perhaps even at Prague, decided upon the abrupt tragic end? Let us once more return to Bertati's version of the play. Here Don Giovanni receives his well deserved punishment and is taken by the furies to hell. Suddenly all the main *dramatis personae* (with the exception of Donna Anna) appear on the stage. Pasquariello (Mozart's Leporello) starts to tell the story of Don Giovanni's death, but is interrupted by the pursuers. It were better, they say, not to hear the rest, but to think how they could now enjoy themselves:

<i>Tutti.</i>	Ma pensiamo in vece adesso Di poterci rallegrar . . . Che potressimo mai far?
<i>Donne.</i>	{ A a a, io vò cantare: Io vò mettermi a saltar.
<i>D. Ottavio.</i>	La Chitarra io vò suonare.
<i>Lanterna.</i>	Io suonar vò il Contrabasso.
<i>Pasquar.</i>	Ancor io per far del chiasso Il fagotto vò suonar.
<i>Don Ottavio</i>	{ Tren, tren, trinchete, trinchete trè.
<i>Lanterna.</i>	{ Flon, flon, flon, flon, flon, flon.
<i>Pasquar.</i>	Pu, pu, pu, pu, pu, pu.
<i>Tutti.</i>	Che bellissima pazzia! Che stranissima armonia! Così allegri si va a star.

Thus all ends happily with playing, singing and dancing, as in a typical comedy of masks: *Che bellissima pazzia!*

¹⁹ J. P. Eckermann, *Gespräche mit Goethe*, II, June 20th, 1831.

A conclusion of such jesting character could not be accepted by Da Ponte, but he liked the idea of the re-appearance of the pursuers in order to bring Don Ottavio and Donna Anna together, and to raise his drama to a higher level by introducing the old moralizing sentence:

Questo è il fin di chi fa mal!
E de' perfidi la morte
Alla vita è sempre ugal.

From the old *buffoneria* only a few verses remain:

Resti dunque quel birbone
Con Proserpina e Pluton.

The music of this scene is perfect. We can judge it best by listening to the records of the Glyndebourne performance. But it cannot hold its own if performed after the Supper scene. Mozart seems to have felt already during the rehearsals at Prague that this remnant from the comedy of masks weakened the tragic character of the work, and he decided upon ending the opera with the death of Don Giovanni. We have, I suppose, to agree with Mozart's decision.

Correspondence

To the Editor, THE MUSIC REVIEW.

SIR,—Your interesting observations on *Don Giovanni* encourage me to seek illumination on a point I believe to be of some interest with regard to the presentation of the hero of the opera. All issues of the first edition of the full score, which Mr. Paul Hirsch has discussed in your columns, have on the title-page an oblong oval engraving of the statue of the Commendatore at the moment when the Don takes his hand in the second finale. The Don is unmistakably depicted as a youth, with his own hair. I do not know whether this is the earliest iconographic rendering of any part of the opera; but, in any case, it is reasonable to infer that its appearance would remind many a reader of the score of the scene he had witnessed on the stage. In other words, does it point to a stage tradition of a *boy libertine* as the protagonist? It occurs to me—to take but three instances—that the violence of the preliminary duel, the insolence of the catalogue which the valet carries with him, and the deliriously carefree abandon of the aria *Finch han dal vino* are far more in consonance with youth or earliest manhood than with seasoned rascality. If the opera contains direct proof that Don Giovanni is not a young person, then this engraving must be either a mere freak of pictorial fancy or imply, notwithstanding, that this was how the scene was played before the opening of the nineteenth century. On any showing, its consideration is material to any reasoned judgment on a serious producer's part in future.

Yours faithfully,

E. H. W. MEYERSTEIN.

[See illustration opposite (Ed.).]

Review of Music

Franz Reizenstein. *Sonatina* for oboe and pianoforte. (Hawkes & Son (London), Ltd.) 3s. 6d. Duration 12 minutes.

The *Sonatina* for oboe and piano is one of the composer's less ambitious works. It is a vivid, basically polyphonic piece in the "semi-tonal" idiom of many works of his teacher Hindemith—spreading out into harmonically independent lines after an apparently tonal beginning. In this way a vague semblance of key relationship is preserved from section to section. But all the recent works of the composer are livelier and more inventive than the "late" Hindemith—this is especially noticeable in the Finale, a really sparkling little *Vivace*.

The piece is doubly welcome because it is comparatively easy to play both for the oboist and the pianist. Why must we always be so difficult? We shall help to popularize modern music, to stimulate new sections of the music-loving public into "having a try" themselves, if we write our music in a more playable style (which naturally does not mean that we should in any way compromise the standard and quality of our ideas).

E. H. M.



IL DISSOLUTO PUNITO

IL DON GIOVANNI

Dramma giocoso in due Atti

per la Musica da

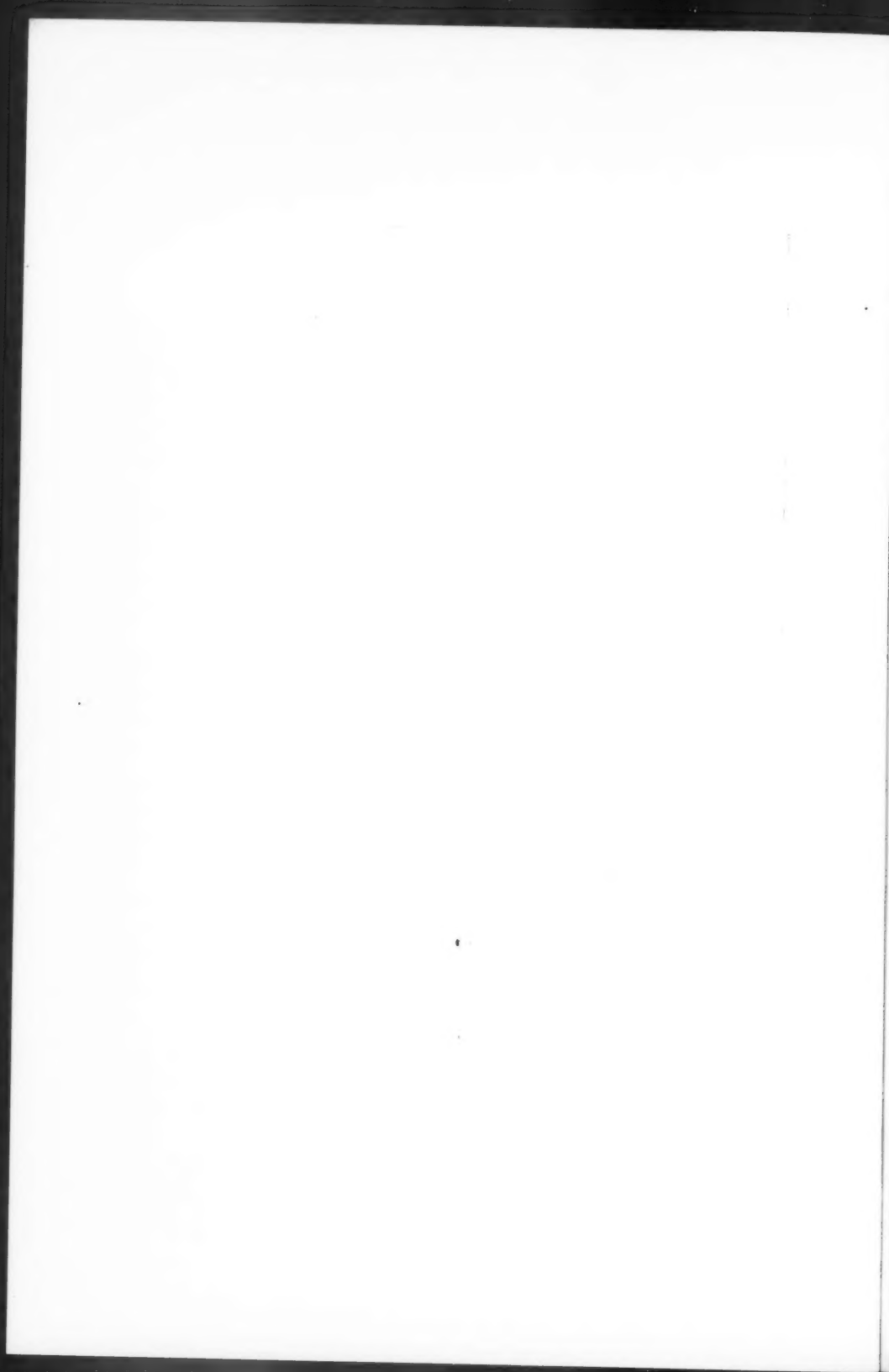
Wolfgang Amadeus Mozart



IN PARTITURA

per Piano-Forte & Violoncello & Basso

From 1st Edition . . . Full Score. Published Breitkopf and Härtel 1801.
(Reproduced by kind permission from an original in the Paul Hirsch Music Library, Cambridge.)



Book Reviews

Annals of Opera, 1597-1940. Compiled from the Original Sources. By Alfred Loewenberg. With an Introduction by Edward J. Dent. Pp. xxiii and 879. (Cambridge: W. Heffer & Sons, Ltd.) 1943. £4 4s.

Dr. A. Loewenberg has given remarkable help to students and lovers of Opera by having compiled chronologically the repertory of outstanding operas from Peri's first dramatic work, *La Dafne*, performed 1597 at Florence, to Zanella's *Il Revisore*, performed at Trieste on 20th February, 1940. We see at first glance that the bulk of the large volume is dedicated to works composed after the reform of Opera, the date of which is marked by the first performance of W. Gluck's *Orfeo* in 1762 at the Burgtheater in Vienna. The data of operatic activity in the first period, comprising 165 years (1597-1762), are set forth in the first 131 pages, whilst 623 pages are devoted to the following period of 178 years. Dr. Loewenberg explains in the Preface to the *Annals of Opera* the method which he followed in selecting some three or four thousand operas out of a total of many times more composed during the period:—

"Of older operas, preferably such have been chosen that are still extant in one form or another; of more recent works, those which have obtained interest or success outside their countries of origin. Even so, the number of entries could easily have been doubled; but the book had to be kept within reasonable limits."

The quality of a selection, as indicated above by Dr. Loewenberg, always depends on the author's historical views and taste, and is subject to criticism. In this case, however, most of the scholars interested in the History of Opera will agree that the choice is based on profound knowledge of the subject. Operas of the past, interesting from a historical standpoint only, are dealt with in a few lines, others, of more importance, in a longer paragraph. Works of outstanding value are treated in full. Let us take an example of the first type. We pick out at random Cavalli's *Le Nozze di Teti e di Peleo*. We find on p. 9 of the *Annals* that the opera was performed at the Teatro San Cassiano at Venice on 27th January, 1639. Dr. Loewenberg gives the following data:

"Text by O. Persiani (*Opera scenica*). Prologue and 3 Acts.

"Cavalli's first opera. The first Venetian opera the music of which has been preserved (in the Contarini collection, Biblioteca di S. Marco), Venice; see note on Pallavicino, 1679)."

The note on p. 35 refers to C. Pallavicino's *Le Amazoni nell' isole fortunate*, written for the private theatre of the Venetian procurator Marco Contarini (1633-89). Dr. Loewenberg informs the reader briefly:—

"He (Contarini) plays an important part in the history of music as a collector of MS. opera scores, chiefly by Venetian composers. His collection is now in the Biblioteca di S. Marco, Venice, where the 112 scores (Codices Contariniani) were identified and catalogued by Taddeo Wiel in 1888. An astonishing number of 'lost' works came to light, amongst them no less than 28 scores by Cavalli."

This is all the information the average reader needs for the beginnings of Venetian Opera. He learns also from the *Annals* that in the same year in which Cavalli's first opera was given at Venice, an opera, *La Galatea*, by Vittori, was performed at Rome, Saccati's *La Delia*, Ferrari's *L'Armida* and Monteverdi's *L'Adone* at Venice, and the first comic opera, *Chi soffre, spera*, by Mazzochi and Marazzoli, at the Palazzo Barbarini in Rome. From the notes referring to this latter opera we learn that "Mazarin and Milton were amongst the illustrious guests who witnessed the birth of comic opera".

A few pages later (p. 21) Dr. Loewenberg records the facts about Cavalli's *Ercole Amante*, the opera Cavalli wrote expressly for Paris. Here he gives the following details:—

"Not counting the Fontainebleau production of Lorenzani's *Nicandro e Fileno* in

1681, this was the last Italian opera performed in Paris for 67 years (Orlandini's *Il marito Giocatore* in 1729 being the next), and the last Italian opera seria for 149 years (up to the production of Paisiello's *Pirro* in 1811)."

From these quotations it can be seen that Dr. Loewenberg is entitled to call his work "a skeleton history of opera, in dates and facts". There is hardly a page in the copious volume on which we would not find some interesting detail, illuminating the history of opera. Let us again pick out a few data haphazard. Lully's *Thésée* is shown to have been the most successful opera of the French composer. It remained in the repertory from 1675 to 1779, "longer than any other of Lully's operas". A footnote contains his other operas demonstrating that *Thésée* remained 104 years in the repertory, *Amadis* from 1684 to 1771 = 87 years, *Alceste* from 1674 to 1757 = 83 years, etc., finally *Psyché* from 1678 to 1713 = 35 years.

The notes on Purcell's *Dido and Aeneas*, which formerly was believed to have been composed about 1677, contain an investigation into the date of the first performance. Loewenberg refers to the investigations of W. B. Squire and W. H. G. Flood, who have fixed the date of "second half of 1689, probably Christmas, with a high degree of probability", and adds: "Surely, a mis-dating by no less than 12 years of a work of such outstanding importance is a unique case in the history of opera".

A welcome addition to the date of first performances is given by references to the revival of the most famous ones in comparatively recent years. Monteverdi's *Orfeo*, for example, has been performed since 1904 at Paris, Milan, Brussels, Paris (1911), New York, Breslau, Buenos Aires, London (1924), Mannheim, Oxford (1925), Cologne, Leningrad, London (1929), Vienna, Lisbon, Mantua, Perugia, Rome, Milan, Modena, Zurich, Budapest. This is by far the greatest success in the revival of seventeenth century opera. Next to it come Purcell's *Dido and Aeneas*, performed in London between 1878 and 1940, both in concert form and on the stage eleven times, further at Glastonbury (1915), Clifton, Alton, Bristol, Glasgow, Oxford (1937), and, outside Great Britain, at New York (1924), Hamburg, Munster, Paris, Vienna, Stuttgart, Basle, The Hague, Budapest and Nantes.

Among the operas of the early eighteenth century some of Handel's were successfully brought back to the stage, above all *Giulio Cesare* (see p. 77) and *Rodelinde* (see p. 78). But even an opera of the Dynastic type, such as *Costanza e Fortezza*, by J. J. Fux, was revived at Smith College, Northampton, Mass. (1938), and, in the same year, at Prague, by students of the Prague Conservatoire. Attempts by scholars of the history of music to draw attention to works of the past, evidently have not been as void of practical results as some musicians try to make us believe. We may hope that the publication of the *Annals of Opera* will help to dispel prejudices against historical research, such as professed by Tovey in the third of his Glasgow Lectures (*A Musician Talks*, I, p. 68). In fact he could not have referred to Cesti's *Il Pomo d'oro* as "written for some royal wedding at Dresden", if he had had the *Annals* at hand. Here he would have found that this opera was "written to celebrate the wedding of the Emperor Leopold I with the Infanta Margherita of Spain". Neither could he have ventured to suggest that "anyone should ever go to the expense of producing *Il Pomo d'oro*", as he would have seen from Dr. Loewenberg's notes that from the five Acts of the original score "only the prologue and the first, second and fourth Acts are extant".

The average lover of opera will be more interested in the second and larger part of the *Annals of Opera*, dealing with the works from Gluck's *Orfeo* to the present day. The notes on Mozart's main operas, on Beethoven's *Fidelio*, on Spontini's *La Vestale*, on Rossini's operas, on Weber's *Der Freischütz* will spare him the time of reading extensive works on operas of the Classical and Romantic period. He may like to see which new operas were produced in the days of Grand Opera, and he may choose 1836, the year in which Meyerbeer's *Les Huguenots* was first performed at Paris on 29th February. He learns that it was "given at Paris 1080 times until 1914 and revived there 13.1.1930". I remember having seen the fourth act of the *Huguenots* performed with the original décors at the celebration of the fiftieth anniversary of the Paris Opera early in January, 1922. I should like to remind Dr. Loewenberg also that the first performance of

Stravinsky's opera *Mavra* at the Paris Opera took place during the season of the *Ballets Russes* and was produced by Diaghilev together with Tchaikovsky's ballet *La Belle au Bois Dormant* on 3rd June, and not, as he states, together with *Renard*. I cannot remember which other ballets were performed that night. (*Mavra* was conducted by Gregor Fitelberg.) Our amateur may be astonished to learn from the *Annals* that in the same year 1836 the following operas were given: *Actéon* by Auber, *Das Schloss am Aetna* by Marschner, *Belisario* by Donizetti, *I Briganti* by Mercadante, Wagner's first performed opera *Das Liebesverbot*, Balfe's *The Maid of Artois*, Donizetti's *Il Campanello di Notte*, Coppola's *Enrichetta Baienfeld*, Monpou's *Le Luthier de Vienne*, Donizetti's *Betty*, Adam's *Le Postillon de Longjumeau*, Benedict's *Un Anno e un Giorno*, Bertin's *La Esmeralda*, Hullah's *The Village Coquettes*, Glinka's *A Life for the Czar*, and Auber's *L'Ambassadrice*. Only few of these works are still being performed, some of them were failures from their birth. Yet we agree with E. J. Dent, who has written a brilliant *Introduction* to the *Annals*, that "even these deserved recording for some reason or other; and it may be said that every work named in these pages has been contributory, in however slight a way, to the general history of the musical drama".

The period between the two Great Wars is of particular interest to the musician of to-day, especially the period between 1919 and 1934. These fifteen years of modern operatic activity are significant for the efforts of a group of musicians in all countries to open new paths to music, and to create new forms of opera. All who have taken an active part in these efforts, and are still alive, know that it was one of the heydays for opera. We have seen in these years not only new works abundantly performed, but also the lesser works of Verdi included as a counterpart to music drama. Moussorgski's *Boris Godounov* has been performed successfully in the original version, and Smetana's operas revived. (Dr. Loewenberg omits to mention the revival of *Dalibor* by Bruno Walter at the State Opera, Vienna, at the end of February, 1938. It was the last performance Walter conducted at Vienna.)

The last operatic events before the outbreak of war were the performances of Berg's unfinished *Lulu* on 2. vi. 1937, at Zurich, Honegger's *Jeanne d'Arc* on 12. v. 1938, at Basle, Hindemith's *Mathis der Maler* on 28. v. 1938, at Zurich, and Křenek's *Karl V* on 15. vi. 1938, at Prague. They belong stylistically to the period which came to a close at the end of the twenties of this century.

The reader is assisted in using the *Annals* by three indexes: one of Operas, a second of Composers, a third of Librettists. A further most valuable help is E. J. Dent's *Introduction*. In seven pages Dent has given an admirable essay on opera, in which he explains the aims of Dr. Loewenberg's book, and gives an introduction to the history of Opera and its problems.

The future student who may investigate the structure of European civilization will find that Opera was one of the noblest achievements of the human mind during the last three hundred years. It certainly served as a kind of refined relaxation for the hours of leisure; but it was also a link between the divergent shades and ranks of society. The musical idiom in Opera, developed by generations of composers, influenced musical expression in general. It made European music a language which was appreciated by all lovers of the art. The International musical festivals during the past twenty years, the operatic festivals at Salzburg and Glyndebourne, were the last attempts to make Opera play its unifying rôle, which it had held from its earliest days until the outbreak of the first World War. These festivals aimed at enlarging the influence of Opera all over the world. It is impossible to foresee whether Opera, as we knew it, can be revived after this war; its end has often been predicted. But miraculously Opera has survived to the present day; it may survive this crisis too. We are certainly at the end of an important phase; a fact which is clearly shown in the *Annals*. Operatic creation, flourishing in the twenties and up to the beginning of the thirties of this century, declined suddenly after 1934. Here and there some works of importance were still performed up to 1939, but they no longer excited interest, which every work to be performed needs to arouse. The end has come for the time being only, let us hope.

Moussorgski's Pimen sings in the first act of *Boris Godounov*: "In future days, some grave industrious monk shall profit by my pious, nameless labours."

Dr. Loewenberg, the new Pimen, on finishing the last page of his *Annals*, may have had the same feelings. We are, however, certain that not only will future scholars profit from his industrious work, but that it will be an inspiration to young composers. They may learn from the chronicle how many of the best musicians of past and present days have contributed to the glory of Opera, and will see that Opera keeps its place in the history of music.

E. J. W.

[It is only right to add to Professor Wellesz's thorough and illuminating discussion of Dr. Loewenberg's great work the observation that the English in which it is written is not always strictly idiomatic (e.g., Prof. Wellesz's first quotation).—ED.]

The Music of William Walton. Vol. II. By Frank Howes. O.U.P. (*The Musical Pilgrim*.) 2s.

These seventy-five pages deal with the *Sinfonia Concertante*, *Belshazzar's Feast*, the Symphony, and *Four Short Pieces*; a concluding note is in the nature of a judgment on the composer's achievement. Mr. Howes has done his enthusiasm better justice than in the first half of his task. He stands back more, even allowing himself to say that the composer's range of mood is not perhaps very wide, and seeing the music more in emotional terms of the years that brought it forth than heretofore. A person who had not heard a note of Walton's music would get the impression of a colourful transmitter of highly spiced and contrasted pictorial and emotional effects, to some extent a musical counterpart of his friends the Sitwells' verbal dexterity and bravura, especially perhaps in allowing no effect to become tedious. Mr. Howes wisely draws attention to the pedal point in the Symphony's first three movements, and he notes *rapprochements* to previous composers, among whom Mendelssohn might have been mentioned as furnishing a precedent for starting an oratorio with a recitative. The analysis of *Belshazzar's Feast* is both vivid and lucid, and somehow leaves the impression that this brilliant work may be heard when the Symphony and the concertos have lost their vogue. Although *Scapino* is aligned to *Tyl Eulenspiegel* (to the latter's stylistic disadvantage), it might seem that the style (but not the intensity) of the music that began its reign with the *Carnaval Romain* overture is the nearest analogue to the wit and flash of the composer of *Portsmouth Point*. The Rowlandson drawing of Portsmouth Point, by the way, is reproduced inadequately (at least in the review copy), and this is the only trace of present conditions in the brochure.

E. H. W. M.

Proceedings of the Musical Association. 67th Session, 1940-41. (Whitehead & Miller, Ltd., Leeds.) 21s.

Journal of the Royal Society of Arts. No. 4619. Vol. XC, Aug. 7, 1942. (G. Bell & Sons, Ltd.) 2s.

The six papers that form these two little volumes are a patchwork of musicology. In the old-fashioned art of patchwork, practised by the frugal for bed-quilts or by the necessitous for clothes (Gulliver, for example), the odd pieces, or as printers would say with fervour to-day, "off-cuts", were joined together without design, solely with reference to the space filled, or built up. Each little piece joined up to make the finished bed-spread would attract attention from a Thackeray or even an Austin Dobson. But for the life of me, I can find no connexion between these six investigations into the by-ways of music save that five of them were written to be spoken in public, and that all are intended as a lamp to illuminate farther study in their remote and dark cellars. There is, I admit, one other connexion, to which I shall refer later, an almost sublime indifference to the method of presentation, which is not in every one of the essays covered by the intrinsic interest of the patch sewn on.

Dr. Percy Scholes says wisely: "At the present day, our usual source of reference in respect of Burney is a slight rehash of a magazine article written well over a century since. . . . The article in question appears intact or almost so, in certain older works of

reference; indeed it has been made use of by writers over and over again." Dr. Scholes is asserting a general truth under guise of a particular criticism. His paper read to the Musical Association repairs many holes in the texture of Burney's life; he is filling up the gaps with solid information. No doubt all these facts will appear in the *Life of Burney*, which it is known Dr. Scholes has written, and which he is no doubt, with his collector's instinct, still caulking with new-found pitch. We must be content with his first correctives till the War's end releases paper for his *chef d'oeuvre*.

Dr. Lowery writes of the "Nature of Musical Talent" almost entirely in the terms of the Seashore tests, and their successors. I have followed the movement of "Tests and Measurements" in America over a period of some seventeen years, and I have never (not even when I deliberately joined a class at Columbia University in New York) been able to understand exactly what was being tested or measured. I am certain my testers, and myself as testee, were at loggerheads on this fundamental point. I had hoped that Dr. Lowery would give us some light on the subject his title assumed. He de-integrates the psychology of hearing *and* (his italics) the psychology of music. He has an integrative theory and an omnibus theory. He quotes Drake and Stumpf and others. And he appeals to musicians and psychologists to "get together in the study of the nature of musical talent". But unfortunately he does not tell us what it is.

Canon Galpin is literal and exact (as one would expect) about the Phagotum, with a picture of the instrument and a chart for playing it. He is the laborious scholar who does not weary us, and I greatly hope that his paper, with perhaps a few developments on the influence of this strange instrument, that played "divine songs and hymns"—now, like "the voice that used to squawk and squeak" of Belloc's *Dodo*, "for ever dumb", will be added to our permanent books of reference.

Mr. Benjamin Grosbayne discourses in bibliographical lists, relieved by dubious prose, on the literature of conducting. I am not competent to find the gaps in his enormously wide reading. It is pleasant that an American bibliographer should, with his more accessible libraries in war-time, add thus to our knowledge. In fact, I felt positively pleased when I found I could add Dr. Jacques' excellent summary of conducting in his *Voice Training in Schools* (Oxford, 1934), and (under pictures) Hilda Wiener's *Pencil Portraits of Concert Celebrities* (Pitman, 1937) and Dr. Scholes' carefully collected pictures of conductors and conducting in the *Oxford Companion to Music* (Oxford, 1938, and reprinted). Miss Wiener draws twenty-one professional conductors, and at least ten more musicians who, as composers, have held the stick. Nearly all the pencil sketches are autographed by the victims.

The Royal Society of Arts prints in its *Journal* a fascinating study of part-time employment by Mr. E. C. Hooper (which I must not review in this journal) and a comment upon the book *Assam Adventure*, another pleasant and remote subject. The rest of its material consists of Mr. Ll. S. Lloyd and Dr. V. G. W. Harrison on subjects connected with music. Neither author puts the word "music" first in his title. Mr. Lloyd has "Modern Science and Musical Theory", Dr. Harrison "Colour and Music". The juxtaposition of the two studies is odd (perhaps the editor of the *Journal* is more of a scientist than a musician?). For Mr. Lloyd is concerned almost entirely with music, Dr. Harrison with theories which he exemplifies by five musical examples that could hardly convince an elementary harmony student. Dr. Harrison's "art of pure colour" and "colometric analyses" are beyond me as a science student. As a musician, I shall want evidence that he knows his art and science of colour better than he knows his musical grammar before I shall be prepared to take his word for scientific data that are beyond my checking. Mr. Lloyd, on the other hand, is documented, accurate, and detailed beyond any cavil. What is more important is that, with all his apparatus of graphs and formulae, he is dealing with music. "It is not always realized that Helmholtz was a competent musician as well as a great man of science." We know that Mr. Lloyd is a practised contrapuntist. He writes of our ears and what they hear, not of calculating machines and what we ought to hear. Mr. Lloyd is studying what happens between the ear-drum and the musical intelligence. It is the most important contribution to music

that the scientist can make, now that Helmholtz has come into his rightful place as the final authority on the sounds of music.

Mr. Benjamin Grosbayne says, rather naïvely, in his paper: "The accepted belief that musicians do not express themselves well in words is not borne out by facts." I wish this were true. It is certainly not true of himself. The manner of presentation of these papers (Mr. Lloyd provides an honourable exception) amply disproves Mr. Grosbayne. In an effort to make his gritty paper palatable, Dr. Scholes is chatty. He calls musicological research "antiquarian detective work", he tells us (in italics) to "go to it". He is "bound to admit that (Burney) was a rather reckless writer". He bound himself, I feel sure. Dr. Lowery is unprecise in his use of language; he defines his terms to the point of *ennui* and yet can misplace a qualifying "only" twice within 4 lines (p. 47); I could quote similar solecisms. Mr. Grosbayne and Dr. Harrison write a language not readily identifiable with that of the great masters of English prose. I have often hoped that Henry Hadow and his school had taught us that to be learned is not to be dull; I had hoped that the limpid simplicity of Donald Tovey's "Glossary" might have a permanent influence on musicological expression. I fear I am, as yet, disappointed. H. J. F.

Music in England, by Eric Blom. (Penguin Books, Ltd.) 9d.

The purpose of this eminently concise, readable and informative book is "to set the English scene in which musical life throughout the centuries unfolded itself, not only through the activities of composers, but also those of performers, scholars and institutions". That purpose is brilliantly fulfilled even though, as the author himself is the first to observe, the provision of an elaborately detailed background is impossible within the space at his disposal. The reader is explicitly warned that *Music in England* is not intended simply to furnish "a history of English composers and their work". A grasp of this standpoint is essential if the aims and achievements in so excellent a book are to be fairly understood, and if Mr. Blom is not to be unfairly criticised for omitting that which he makes no claim to include.

As it is, *Music in England* reveals expert and cogent handling of material selected with fine discernment. Those who explore "The Beginnings", up to 1485, are likely to become fascinated by a study which some, perhaps, may approach chiefly for the satisfaction of conscience. The author comes down firmly and refreshingly upon the side of common-sense in all matters of indirect evidence. He has an enthralling tale to tell, and tells it with the expected accomplishment, in those chapters dealing with "The Elizabethans" (1558-1603), "The Earlier Seventeenth Century" (1603-1660), and "The Age of Purcell" (1660-1710). The weight of Handelian influence upon our native composers is rightly measured with due allowance for that part of English music which contrived to maintain its independence. Indeed, Mr. Blom is one of the very few writers who has estimated truly the degree in which a modest yet vital domestic tradition was, in fact, sustained concurrently with obeisances to Handel, Mendelssohn and Brahms. The strength as well as the weakness of "The Victorian Era" (1837-1880) is shrewdly discerned. An apt comment that Sullivan's hymn-tunes show him at his very worst compares oddly, however, with the description of the *In Memoriam* Overture as "a fine, almost Beethovenish work"—a work disfigured, surely, by a hymn-like tune of almost incredible banality. The chapter on "The Renaissance" (1880-1900) is outstandingly good even among many so clearly stamped with excellence. Here the remarkably fine pages on Elgar bring the book to a point at which, one feels, its proper close is reached. It is puzzling that the author, after observing that "Not a final chapter but another volume would be needed to bring the story of British music adequately up to date", should have contravened the admirable good sense of his own opinion by adding a score of embarrassingly unhelpful pages on "The Twentieth Century". R. H.

Reviews of Music

Gustav Mahler. *The Song of the Earth*. Vocal Score arranged by Erwin Stein. English translation by Stuart Wilson. (Hawkes & Son, Ltd.) 17s. 6d.

Problem—find the common denominator of the following: Liszt and Berlioz, Mahler and Bruckner, Elgar and Hugo Wolf. Answer: each is one of the Great Suspects of music. Which is another way of saying that the verdict of posterity on these composers is still hopelessly divided. To their admirers they are as kings in the rightful line of succession; to their detractors they are mere usurpers or pretenders to a doubtful throne. It is as though they have secured a foothold on the slopes of Parnassus, only to find that their claims are hotly contested by many, and that some of the Best People there simply refuse to know them. For there are no critical half-measures where these men are concerned. It is all or nothing. Liszt is a case in point. On the one hand we are told that he was the father of modern music, the audacious pioneer who blazed the trail for Wagner himself, and all his musical descendants. To those who dislike his work, however, he appears as a purveyor of cheap musical *bric-à-brac*, or as a rhetorician violently declaiming musical *clichés* with all the monstrous fervour of a tub-thumping orator. Again, was Bruckner really the spiritual god-child of Wagner? Or was he a kind of rustic innocent, endlessly extemporizing on the village organ, and noting down the results in symphonies whose length prompted Brahms to refer to them as "boa-constrictors"? Or take our own Elgar. Are we to accept the verdict of Hans Richter, who declared that the slow movement of the A flat symphony was music that Beethoven would have loved? Or the opinion of that omniscient amateur of the arts, George Moore, who described *Gerontius* as "holy water in a German beer-barrel"? What is Truth, one asks, and where shall she be found? Not always, it would seem, at the bottom of certain critics' wine-cups.

Speculations such as these are vain and unprofitable. We are concerned here with Mahler alone, and with his swan-song. What is one to say about it?

First, perhaps, that like all Mahler's music, it is patently, even pathetically, sincere. So much even the most rabid opponent must admit. Next, that its defects are equally obvious, and are indeed just those that might be expected in the work of a composer who is reported to have insisted (in a conversation with Sibelius) that for him "a symphony should embrace everything" (*alles umfassen*). It was typical of Mahler that he should say that, although no theory could be more dangerous for one whose sense of musical form was never his strongest point. (It need hardly be said that by "form" the writer does not mean 'sonata form', but a due sense of proportion and musical shapeliness.) Browning makes his Andrea del Sarto cry:

"Ah, but a man's reach should exceed his grasp,
Else what's a Heaven for?"

But this was the *cri-de-cœur* of an artist reproaching himself with having achieved formal perfection at the expense of soul. Mahler's failure was of another kind; that of attempting to grasp too much, and over-reaching himself in so doing. Witness this very symphony, with its inordinate length, its top-heavy final movement, reminding one of some over-blown flower drooping under its own weight, and the huge orchestral apparatus supporting what is after all a comparatively frail musical superstructure. Here, as elsewhere, Mahler has attempted the all-embracing style, only to retain a great deal that might well have been discarded. "Less would have been more"—how often one is reminded of this dictum in reading through the work.

Yet there remains much to praise. Mahler's ideas, for instance, are always essentially musical in their conception, which is more than can always be said of those of his one-time contemporary, Strauss, or of the revolting experiments by the later Viennese school, as exemplified in the products of Messrs. Schönberg, Berg, Webern & Co. There are, moreover, pages that rise at times to something like real eloquence and beauty, even if it

must be admitted that they are only too frequently succeeded by descents into comparative bathos. But the crucial question must be faced—is this the masterpiece it is claimed to be by Mahler's admirers, or is it not?

Comparison with a work written some ten years earlier may provide a clue to the answer. *Ein Heldenleben* might be described as a masterpiece in spite of its author. There are passages in which Strauss seems determined to offend, not merely against good taste, but against ordinary musical decency. The peevish acidity and heavy-handed humour of the *Antagonists* section, the harmonic and melodic chaos of the *Battle* scene—such deplorable lapses as these ought, one feels, to condemn the work out of hand. Yet in spite of these, and other offences so rank that they cry to Heaven, *Ein Heldenleben* remains obstinately, triumphantly and even insolently alive; so much so that, as compared with its tremendous vitality, *The Song of the Earth* sounds like music in a decline. For Strauss, with all his defects, remains a composer of genius, whereas Mahler never convinces one that he has more than a prodigious talent. At its best *Ein Heldenleben* combines originality with significant beauty; *The Song of the Earth* seems, on the other hand, to be an echo, albeit a beautiful echo, of the immediate past. If it has none of the occasional vulgarity and bombast of the Strauss work one suspects that this is due not so much to Mahler's greater capacity for self-criticism, as to his creative powers being comparatively anaemic, thereby preserving him from the grosser faults of a more vigorous, full-blooded temperament. "Most musical, most melancholy"—the melodious line might serve as a description of this noble failure. Its musical qualities are the measure of Mahler's artistic integrity; its pervading melancholy—dare one appropriate the unjust gibe of Nietzsche at Brahms?—is perhaps the melancholy of creative impotence. C. W. O.

Jules Conus. *Concerto in E minor* for violin with piano accompaniment. (G. Schirmer, Inc.) (Chappell.) 6s.

This concerto, which has been "revised" and supplied with an original cadenza by Efrem Zimbalist, is a one-movement work by a member of a well-known family of Russian musicians. The name is often transliterated Konius but the family are of French origin and the original spelling was Conus. From those facts a knowledgeable student of Russian music could deduce the general character of this work without opening its pages; there are so many Russian compositions by scions of non-Russian *Musikanten*-families—and they are all lyrical, all tolerably workmanlike, all feeble in inspiration. This Conus concerto is no exception to the rule. It is a short Rakhmaninov concerto for the violin, with half Rakhmaninov's lyrical inventiveness and a tenth of his technical ingenuity.

John Ireland. *Epic March* for full orchestra. (Boosey & Hawkes.) Full score, 10s. Arrangement for piano solo by the composer, 3s.

This is the work, commissioned by the British Broadcasting Corporation, which opened last year's "Prom" season. It is a broad vigorous piece of work, heavily scored, and the dictionary definition of the word "epic", which serves as epigraph to the score, is unnecessary; one is quite willing to believe that the composer was inspired by "some heroic action or series of actions and events of deep and lasting significance in the history of a nation or the race". To write a good and original march, even a concert march, is no inconsiderable feat, and Ireland has certainly achieved it in his main section; his trio, finer as pure music, indeed based on a magnificent broad tune, is much less successful as what it is intended to be. That the tempo is abruptly reined back from $\text{♩} = 144$ to $\text{♩} = 88-92$ does not matter very much in itself, but in conjunction with the change in texture and scoring (for strings only) it gives a completely unmarchlike impression. Legato string-writing simply refuses to march and it is not till the nineteenth bar that the bass pizzicato temporarily restores the tramping feeling; incidentally this is much less noticeable in the very playable piano version, where the percussive nature of the piano conveys the composer's intention more successfully than his rich string texture.

As is to be expected, the *Epic March* is not a very personal work; it is most Ireland-like

where it is least march-like—in the middle section. If one had heard the main part of the march without knowing the composer's identity, one would have guessed, "School of Stanford. . . Or early Vaughan Williams?"

William Alwyn. *Rhapsody* for piano, violin, viola and 'cello. (O.U.P.) Score 6s. string parts 7s. 6d. the set or 3s. each.

Gerald Finzi. *Prelude and Fugue* for violin, viola and 'cello. (Boosey & Hawkes.) 5s. (including miniature score); miniature score separately 2s.

These two new English chamber works have enough in common to justify their being grouped together, enough differences to make by no means odious comparison profitable. Both are short; the Finzi plays for eight minutes, the Alwyn for ten. Both are intimate, musicianly essays in modern diatonicism. Both are unmistakably English; that is to say, both composers belong to the generation that has *got over* the folk-song-absorption stage—not disdaining it or ignoring it, but treating it as a normal, healthy phase of evolution. Consequently their music has Englishness in its bone, not in its flesh. In their melodic line one can trace many motives that originated in English folk music, and this melodic line naturally conditions to some extent the harmony, the general texture. Yet the music is not at all "folky" in substance. This is what one hoped would happen in English music, and hoped that it would happen better than in Russia, where the imitation folk-music phase merged into one of rather feeble eclecticism. It has happened better in these two works, and in a good many others. Neither *Rhapsody* nor *Prelude and Fugue* could have been written by a Frenchman or a Russian, a German or an Italian; both take their stand very successfully on their own musical merits, without the sentimental appeal of folk-overtones.

Mr. Finzi has gone a little further than Mr. Alwyn in this advance from the folk-song idea; moreover, he has the finer technique, the subtler mind. But Mr. Alwyn's *Rhapsody* is the more immediately attractive of the two works. G. A.

Purcell. *Sonata* for trumpet and strings: arr. for organ by Edward C. Bairstow. (O.U.P.) 3s.

Handel. Three Pieces from *The Music for the Royal Fireworks*: arr. for organ by Leonard J. Blake. (O.U.P.) 3s.

The thought that these two excellent organ transcriptions will probably receive more performances than either piece in its original form or than the original organ pieces of either master is depressing. It is no exaggeration to say that the work by which most of his countrymen know England's greatest musical genius is a clumsy version of a tune which modern research ascribes to another composer. Of the countless organists who revel in the *Trumpet Voluntary*, and who may now be directed to Sir Edward Bairstow's more stylish transcription, how many know Purcell's three or four original organ works? (The only two performances we can recollect of the magnificent *Voluntary* in G were given by visiting French organists.) A footnote to the Purcell piece, which is in three movements, gives as the source of origin an early eighteenth century manuscript discovered in the Library of York Minster by Richard Newton. Certain Purcellian fingerprints are evident, yet certain bars cause misgivings. It remains to be proved that the *Sonata* is not as corrupt as its popular precursor. One is astonished that the publishers should issue such a work in transcribed form before the original is made available, for a genuine Purcell piece for trumpet and strings might find a welcome place in orchestral programmes.

Handel, too, is best known to our organists by transcriptions. Solo organ reductions of his concerti, his *Dead and Scipio* marches, *Berenice* minuet, *Pastor Fido* bourrée, *Occasional Oratorio* overture and *Water Music* are preferred to the Six Fugues, so that Mr. Blake's present selection from *The Music for the Royal Fireworks* should prove popular. The movements are as follows: Bourrée, Alla Siciliana (the movement Handel entitled *La Paix*), Minuet and Trio (comprising two of the original minuets). F. A.

Claude Le Jeune. *Bénédiction avant le repas*. Mixed Voices. 6d.

Jacques Mauduit. *Que null' estoile sur nous*. Mixed Voices. 8d.

J. S. Bach. *And He that doth search the hearts*. (From the 4 part Motet *Der Geist hilft unsrer Schwachheit auf*.) 1s.

(G. Schirmer, Inc., New York.)

Berlioz' naughty remark about Palestrina: "Nothing but a few common chords and inversions" was a miscarriage of justice. But he might have applied it with perhaps greater excuse to the homophonic style of some of the lesser composers of the late sixteenth and early seventeenth centuries. Those, however, who appreciate the rather cloistered virtues of this school of writers will be grateful for the publication of these little known French works, ably edited by Roy Harris, who has preserved what one imagines to have been their original rhythmic freedom by the liberal use of alternating time-signatures.

Of the Bach work one need only say that here are a dozen pages of rich and splendid polyphony, which must be glorious to sing, and equally glorious to hear.

Benjamin Britten. *Hymn to St. Cecilia* (W. H. Auden.) S.S.A.T.B. (Winthrop Rogers Edition.) 3s. 6d.

Whatever one may think of Auden's verse there is no doubt that it has a great appeal for Mr. Britten. And in this case one cannot altogether regret the union of two such diverse minds seeing that the musical issue is, for the most part, so excellent. The *Hymn* resolves itself, in the hands of the composer, into a kind of miniature choral symphony in three sections, forming one continuous whole. The first movement (Tranquillo) is founded on a most attractive 5-bar phrase, which might be described as the motto-theme of the work, as it is subsequently used as a kind of burden, or refrain, to round off each section, sung to the words:

"Blessèd Cecilia, appear in visions

To all musicians, appear and inspire."

There are a few delightful harmonic clashes in the music here and there (e.g., p. 5, bar 5, and p. 7, first 4 bars), but as a whole the writing throughout this and the next movement is essentially diatonic, though without any suspicion of the commonplace.

What might be described as a Scherzo (Vivace) follows, scored more lightly for the voices, and containing a number of two-part canonic figures that flit through the score in a curiously inconsequent and rather eerie fashion. Indeed, despite the apparent simplicity of the musical texture here, one is left slightly baffled, as though overhearing snatches of a witty conversation being carried on in whispers. A re-statement of the motto-theme brings us, after a long-held pause, to the last section. (Andante Comodo.)

Technically, this is possibly the most accomplished movement of the three; musically speaking, it is the least interesting. But it is only fair to attribute this falling off in quality, not to any failing of inventive power, but to the hopelessly unsuitable character of the words, which defy any sort of musical treatment. Not the combined genius of Wagner, Wolf and Strauss could do much with lines like these:

"O ear whose creatures cannot wish to fall,

O calm of spaces unafraid of weight,"

or these:

"O law drummed out by hearts against the still

Long winter of our intellectual will."

In fact, by gallantly maintaining an impossible loyalty to the author at this point Britten committed himself to a lost cause beforehand. The most striking pages occur towards the end, where the chorus is interrupted by solo recitatives, including a remarkable passage just before the final repetition of the motto-theme, where the solo voice (directed to sing *quasi tromba*) has a trumpet-like phrase to deliver in C major, against a long-held 6/4 chord of E major above it; the combined dissonances giving a subtle suggestion of

instrumental overtones. The motto-theme, in full diatonic harmony, brings the work to an end.

It is probable that enjoyment of this latest example of Britten's choral writing will always be conditioned to a great extent by the listener's ignorance of, or indifference to the words. It will, that is to say, stand or fall as a piece of pure music, a paradox for which the composer must be held responsible in choosing such an abstract text on which to hang his musical discourse. One recalls, by the way, that the author of this esoteric verbiage referred in print to A. E. Housman as one who

"Kept tears, like dirty postcards, in a drawer."

Well, well!

Gerald Finzi. *Let Us Garlands Bring*. (Five Shakespeare Songs.) (Boosey & Co., Ltd.) 6s. H. K. Andrews. *An End Piece*. (Ford Madox Hueffer.) (Oxford University Press.) 2s. Jean Berger. *Four Sonnets*. (Luis de Camoens.) (G. Schirmer, Inc., New York.) 6s. 6d.

Gerald Finzi's song-cycle is written in a pleasant straightforward style, the vocal part being eminently singable, and not, as so often in modern songs, an awkward counterpoint to the accompaniment. The music, however, is not very distinguished or original, and the composer's rather mannered "pointing" of certain crucial words by a change of time-signature, or prolongation of the musical phrase—a device perfectly legitimate in itself—seems here to impede the natural flow of the melodic line. Dare one also suggest that, seeing how long the Viennese Schubert and the Veronese Sylvia have lived in harmonious wedlock, any further setting seems perilously like an attempted musical seduction?

The music to *An End Piece* is probably intelligible enough to the composer, whose sincerity is not in question. But to the reviewer it appears little more than an unfortunate experiment in chromatic harmony, with an entirely negative result.

Of Jean Berger's *Four Sonnets* the last is by far the best. It is, in fact, a first rate song, with broad *cantilena* phrases for the voice, and a splendid piano part, strongly suggestive of the thrumming of guitars. The third is also worth attention, though a little too long for the musical material. Both would offer fine opportunities for dramatic singing to a high baritone, of which, however—given the appalling conservatism of our native singers—one fears no advantage will be taken.

C. W. O.

Mozart, W. A. *Ten Quartets* for two violins, viola and violoncello. Authentic text established from the composer's autographs in the British Museum by André Mangeot. (Schirmer; Chappell.) Parts. 30s.

M. Mangeot must view this edition with very mixed feelings. So far as outward appearance goes it is all that he could have wished for: print, paper and workmanship are of the best and it will make a brave show in the music shops. On the other hand he can hardly be pleased at finding that his text has been largely refashioned by another hand and that the editorial canon to which he pinned his faith has been abandoned. His preface, dated January, 1939, is singularly uninformative, but in an article contributed to the *Revue Internationale de Musique* for Oct.-Nov., 1938, he made his views and intentions quite clear. He there roundly denied any independent authority to the first editions of these quartets, quoted some of their most obvious blunders to prove his point and stated that he hoped soon to bring out "une édition très simple, c'est-à-dire une reproduction exacte des manuscrits". Of Artaria's original edition of the six quartets dedicated to Haydn he went on to say "... après l'avoir examinée soigneusement et comparée au manuscrit, je suis arrivé à la conclusion certaine que cette édition n'avait pas pu être corrigée par Mozart et que les nombreuses erreurs qu'on y trouve sont toutes des fautes de graveurs. Il n'y a que la question de quelques tempi dont la différence pourrait faire supposer que Mozart avait dit à son imprimeur de les changer sur l'édition;

mais là encore, après avoir pesé le pour et le contre, je suis presque convaincu que l'autographe montre de plus près la véritable pensée de l'auteur et que les indications de l'édition première sont les erreurs des graveurs."

The man who wrote this passage must feel a little dashed when he turns to the publisher's preface to the edition which still bears his name, and reads these words: "Since Mr. André Mangeot, in London, first prepared the present edition, early in 1939, certain events have occurred which have interfered with more things than with the peaceful pursuits of publishing music. In one respect, especially—that of postal communication—the difficulties have been great. Therefore the publishers were obliged to issue this edition without being able to submit proofs to the editor for his examination, and therefore they must take the final responsibility for the form in which the quartets here appear. In the main, all the editor's recommendations have been carefully followed: his observations are incorporated in this preface [two pages in length] and in some of the footnotes. While Mr. Mangeot has based his text chiefly on the composer's holographs of these quartets . . . the publishers have deemed it advisable to consult also the first editions of these works. . . . It was discovered that the original editions contain many retouchings (mostly dynamic marks) which do not appear in the original scores, except for a few incidental pencil marks in a hand other than Mozart's. But there are strong reasons for assuming that Mozart saw the proofs before the parts were printed, and there is every probability that the changes originated with him. It has therefore been found advisable to record them in this edition. . . ."

Anyone who has read Dr. Einstein's preface to his own edition of the Quartets* will feel that on this point Messrs. Schirmer are in the right; but he will also be inclined to doubt whether such a simple superposition of one type of edition on another can possibly produce a satisfactory text. In fact both M. Mangeot and Messrs. Schirmer, so far as their contributions can be separated, appear to be open to criticism. M. Mangeot has not missed much that is definitely indicated in the autographs (of the obscurer readings he has not noticed the important *double sharp* before the F in bar 241 of the first violin part in the first movement of K. 464); indeed he has more often followed his original too slavishly, retaining inconsistencies of phrasing or dynamics between identical passages in the same part or similar passages in different parts, even where no difference can have been intended. A good example is in the first movement of K. 421, bars 47 and 48, where the characteristic little figure that plays so large a part in the movement is phrased differently in the viola and cello parts. On the other hand he has silently corrected a number of small inconsistencies and slips of the pen and shown thereby how hopeless is the attempt to reproduce "what the composer actually wrote", in the sense of the markings he made on his music-paper, by any means except that of photography.

Messrs. Schirmer, for their part, have missed some very obvious chances. They have not noticed the change in the tempo indications of the second movement of K. 387 and in the third movement of K. 428, though other such alterations have been duly recorded. What is even more regrettable they have left in its original bareness a passage in the fourth movement of K. 421 (cello part, bars 49 *sqq.*), which in the printed edition has distinctive marks of phrasing and dynamics that can only have come from Mozart himself.

There are other signs that in spite of the four years that have elapsed since M. Mangeot handed over his copy this edition has been rushed rather hastily through the press. It is obviously intended for the player rather than for the scholar, but though up and down bowings are marked and M. Mangeot has occasionally suggested such niceties as playing towards the nut or towards the point, no fingering has been provided nor are there any "cues" to help the inexperienced player over the occasionally awkward rests. As a check on existing editions of the quartets it will be of great value but it can hardly claim to be more than an approximation to an "authentic" edition of the text. C. B. O.

* Music Review, Vol. III, No. 3, August, 1942. [We hear on good authority that Messrs. Novello have now undertaken to publish this edition.—Ed.]

Gramophone Records

There are now three standard rates of Purchase Tax on gramophone records; for those acquired by the retailer on or after April 13th, 1943, the tax will be—

2s. 1½d. on 3s. 3d. records, 2s. 7½d. on 4s., and 3s. 11d. on 6s.

But stocks previously held will be sold subject to tax at the rates shown in previous issues of this journal.

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CONTEMPORARY MUSIC

Bax : A Hill Tune and A Mountain Mood.

Harriet Cohen.

Columbia DX 1109. 4s.

*Britten : Seven Sonnets of Michelangelo.**

Peter Pears and Benjamin Britten.

His Master's Voice B 9302 and C 3312. 7s. 3d.

*Harris : Symphony No. 3.**

The Boston Symphony Orchestra conducted by Koussevitski.

His Master's Voice DB 6137-38. 12s.

*Walton : Belshazzar's Feast.**

Dennis Noble, Huddersfield Choir and Liverpool Philharmonic Orchestra, conducted by William Walton.

His Master's Voice C 3330-34. 20s.

VOCAL

Fauré : Nell and Lydia.

Ici-bas ! and

Hahn : En Sourdine.

Maggie Teyte and Gerald Moore.

His Master's Voice DA 1831-30. 8s.

Handel : With thee the unsheltered moor ("Solomon").

Isobel Baillie and the Hallé Orchestra conducted by Leslie Heward; and

Mozart : A maiden's is an evil plight ("La Finta Giardiniera").

Isobel Baillie and City of Birmingham Orchestra conducted by Basil Cameron.

Columbia DX 1080. 4s.

Say goodbye now to pastime and play ("Figaro"); and*

Verdi : From fair provence ("La Traviata").

Dennis Noble and the Hallé Orchestra conducted by Warwick Braithwaite.

His Master's Voice C 3304. 4s.

Purcell : I saw that you were grown so high and Stript of their green.

Isobel Baillie and Gerald Moore.

Columbia DB 2093. 3s. 3d.

INSTRUMENTAL

Chopin : Nocturne in D flat major, Op. 27, No. 2 and Berceuse, Op. 57.

Solomon.

His Master's Voice C 3308. 4s.

Delius : Legende in E flat.

Henry Holst and Gerald Moore.

Columbia DX 1094. 4s.

*Mozart : Sonata in F major K. 376.**

Hephzibah and Yehudi Menuhin.

His Master's Voice DB 3552-53. 12s.

- Fantasie and Fugue in C major K. 394.*
 Denis Matthews.
 Columbia DX 1095. 4s..
- Paganini-Liszt: Etude in E flat.**
 Louis Kentner.
 Columbia DB 2100. 3s. 3d.
- Schubert: Impromptu in A flat, Op. 90, No. 4.*
 Louis Kentner.
 Columbia DX 1093. 4s.
- ORCHESTRAL**
- Brahms: Variations on a theme of Haydn, Op. 56a.*
 The Hallé Orchestra conducted by Malcolm Sargent.
 Columbia DX 1105-06. 8s.
- Symphony No. 1 in C minor, Op. 68.*
 The N.B.C. Symphony Orchestra conducted by Toscanini.
 His Master's Voice DB 6124-28. 30s.
- Franch: Pièce Héroïque.**
 San Francisco Symphony Orchestra conducted by Pierre Monteux.
 His Master's Voice DB 6135. 6s.
- Glazounov: Stenka Razin, Op. 13.*
 The Liverpool Philharmonic Orchestra conducted by Constant Lambert.
 Columbia DX 1107-08. 8s.
- Grieg: The Last Spring and*
Rimsky-Korsakov: The Battle of Kershenetz.
 The Boston Symphony Orchestra conducted by Koussevitski.
 His Master's Voice DB 6136. 6s.
- Handel: "Water Music" Suite.*
 The Hallé Orchestra conducted by Malcolm Sargent.
 His Master's Voice C 3306-07. 8s.
- Suppé: Beautiful Galatea, Overture.*
 The C.B. Symphony Orchestra conducted by Howard Barlow.
 Columbia DX 1110. 4s.
- Tchaikowski: Overture-fantasia Hamlet, Op. 67.*
 The Hallé Orchestra conducted by Constant Lambert.
 Columbia DX 1101-02. 8s.
- Symphony No. 4 in F minor, Op. 36.*
 The Hallé Orchestra conducted by Constant Lambert.
 Columbia DX 1096-1100. 20s. *

* Specially recommended.

The reader's attention is especially drawn to the list of Contemporary Music. *Belshazzar's Feast* is the second of the recordings sponsored by The British Council; not only is it a remarkable gesture that a work of such dimensions should be produced at the present time, but the performance and recording are of an unusually high standard. The choral singing alone is a challenge to anything hitherto available for the gramophone.

Roy Harris' 3rd Symphony has not been frequently performed in this country, but it is a work of great interest and this opportunity for students of modern music should not be missed.

Much has been written in recent months of Benjamin Britten's remarkable contribution to English song; let it suffice to say that this performance is exceptional, indeed it is hard to imagine a finer reading than Mr. Pears'. The recording is good, though inclined to harshness at times.

M. H.

Correspondence

To the Editor, THE MUSIC REVIEW.

THE NATIONAL ANTHEM

SIR,—In your last issue, on page 63, occurs a two-page review of my little booklet, "*God save the King!*" *Its History and its Romance*.

In the following remarks on this review I am obliged to quote a good deal of it. I am sorry to occupy so much of your space (and so much of my time!), but I cannot afford to allow damaging misstatements, detrimental to my standing as a scholar, to remain unanswered or imperfectly answered. It is, indeed, bad enough that they should have free circulation for a quarter of a year before the appearance of any answer becomes possible, and I venture to suggest that there is a particular obligation laid upon reviewers in a quarterly to be careful what they write.

1. "The author of this book makes no claim to original research:"

My statement in the Introduction (which your reviewer must surely have read!), runs: "The present writer, after studying everything written on the subject by his predecessors, has diligently sifted whatever further information was to be found in his own library and in the collections of books, periodicals and music in the British Museum; the Bodleian Library; the National Library of Wales; the Henry Watson Music Library, Manchester; and the Library of Congress, Washington, D.C., and some other American libraries." What then does P. H. M. mean by his extraordinary statement that my book "makes no claim to original research"?

2. "Dr. Scholes conceives the brute [the general reader] as mortally shy of footnotes, bibliographies and indices, as needing to be written down to and avid of *ex cathedra* statements. This is surely a mistaken view in the present reference; for any reader of sufficient intelligence to be interested in the subject, and especially, if we may say so, a reader with a partiality for the publications of the Oxford University Press, has a right to expect something better than he is given here."

I clearly indicate in the Introduction that this is merely a publication of a "*preliminary and popular*" nature. "The time is not suitable for the publication of his full results but the present booklet will serve to give a general outline of them. The preliminary and popular nature of this publication seems to make it unnecessary to cumber it with laborious statements as to the exact source of every fact mentioned, though a general indication has usually been given."

As a matter of fact my large book on the subject, with every statement carefully authenticated, was, long before the publication of this popular booklet, in the safe of the Oxford University Press, awaiting publication so soon as the war shall end. My scrupulous practice in the matter of authentication of historical statements can be seen in others of my works, which should be known to your reviewer, e.g. *The Puritans and Music*, where the fullest possible apparatus of footnotes, List of Works Cited, etc., will be found.

3. "He [the reader] will find the loose and rambling arrangement unworthy not only of his attention, but also of the subject matter."

So far from the arrangement being "loose and rambling", it is, as can be seen at a glance at the Table of Contents, perfectly clear. There are four sections—"I. The Early History of Words and Tune"; "II. The Anthem in the Eighteenth and Nineteenth Centuries"; "III. Improvements, New National Anthems, Translations into other Languages", etc.; "IV. The Composers and 'God save the King'". Within these four sections are sub-sections, each clearly headed with a definition of its subject matter, and a mere reading in sequence of the forty-three headings of these sections will show that the arrangement of the booklet is strictly logical.

4. "We do not know, in fact, who wrote either the words or the music of 'God save the King!' but we can get within fairly close range of the date of their adaptation to one another and to [sic] their first use as a popular loyal song—loyal, that is, to the Hanoverian monarch—and Dr. Scholes does not bring this fact out with nearly sufficient clearness."

The dates in question, so far as they can be known, are quite clearly stated on page 16 and elsewhere, the first publication of the Hanoverian words being given as *Thesaurus Musicus*, 1744 (and all the other early publications in which the new words then appeared being mentioned by name, year, and, where possible, month), and the first public performance as a Hanoverian loyal song being given as taking place on Saturday, 28th September, 1745.

5. "There is a great body of evidence from the eighteenth century that the words were originally used by the Jacobites, and, indeed, it is abundantly clear that 'Send him victorious' acquires a significance when applied to a Pretender which it singularly lacks when applied to a reigning monarch."

No reader of that passage will guess that the booklet itself actually possesses a passage headed "The 'Jacobite Anthem'", that it gives the words of this anthem, and that there is supplied a photograph of one of the Jacobite drinking glasses for loyal toasts, bearing those words.

As for the occurrence of the word "send" in the anthem (a word which we still retain in it) this is fully dealt with in the larger book.

6. "There are two problems, neither of which is within sight of solution. The first, and most important, is, who set the present words to the present tune, and when did he do it? And the second is where did the tune and the words originally come from?"

"Dr. Scholes is very dogmatic about the first of these questions, although all his dogmatism is negative. He denies all possibility of a 1742 edition of *Harmonia Anglicana* (surely it should be 1743?) in which Chappell claimed to have seen the song printed."

The author of the review praises W. H. Cummings' "admirable treatise on the subject" (as, for that matter, I myself do, in my Introduction), and thinks that his own readers may welcome the reminder that this is still available from Novello (a hint which I also supply). He might now himself turn to this book, where he will find at p. 32 a statement by Cummings that he "wrote to Mr. Chappell in 1886 asking where he had seen the 'Harmonia Anglicana'" and that he was "only able to refer him" to the work with the title *Harmonia Anglicana or the Musick of the English Stage*; and as Cummings says, "There is no tune of 'God save the King' in this book." Surely this is conclusive.

7. "He is, too, we feel, a little unfair to his readers in dismissing so cavalierly the claim of Henry Carey to the author-composership. Surely Dr. Harington's letter to Carey's son, backed as it is by the statement of John Christopher Smith, is too stubborn a fact to be simply ignored. It has never been quite satisfactorily explained away, for all that Burney could say against it was that Smith was very old when he supported Carey's claim. But Harington says in his letter that Smith had often told him the story before and that he had merely confirmed what was accepted fact between them for many years. Even at the age of 83 Smith can hardly have been too old to confirm a long-standing story of this kind.

"If the general reader is too shy to have his displeasure risked by discussion of a contribution so important, then he does not deserve to have books on serious subjects written for him at all. Both Harington and Smith were of the utmost respectability and integrity and both state categorically that Carey was responsible for the words and the music of 'God save the King!' pretty much as we know them. Yet Dr. Scholes does not think it worth mentioning even that such a letter exists, but merely says of Carey's claim that Burney scoffed at it and Arne was unaware of it."

I go more fully into the Carey claim in my larger book. Pending its appearance, P. H. M. might consult that book by Cummings which he so rightly commends, where he will find no fewer than thirteen pages (pp. 45-58) devoted to a most detailed and careful consideration of this very subject, all of them totally destructive of the old ideas he again brings forward. For the general reader, for whom my popular booklet is intended, however, I think that my statement in it concerning Carey is sufficient. Arne and Burney, both contemporaries of Carey, and living in the same musical-theatrical world, and thus necessarily well acquainted with him and his activities, both tried to find who was the composer of the anthem and both failed, meeting at that period with no hint whatever that Carey had anything to do with the song, whilst Mrs. Arne (Arne's mother) clearly remembered the song being sung (in its Jacobite form) "not only in the Playhouse, but in the Street", in 1688—before Carey was born. The song does not appear in any of Carey's many volumes of songs, etc., and no claim on Carey's behalf was made until his son (who never even saw his father, for he was posthumous) advanced it in the endeavour, more than half-a-century after his father's death, to obtain a pension from George III.

As for the famous letter from "the ingenious Dr. Harington of Bath" (G. S. Carey's *The Balnea*, p. 110), in which "Mr. Smith, my worthy friend and patient", is quoted as the authority, it is, perhaps, a little odd that it is signed "W. Harington", which Chappell, without explanation, changes to "H. Harington", so leading us to understand that the witness in question was the well-remembered musical-medical man. I think I am right in saying that even Cummings has missed this not quite negligible point, as P. H. M. certainly has done. Who was this alleged "W. Harington"?

As an example of P. H. M.'s very questionable manner of arguing may here be cited his statement that "Both Harington and Smith were of the utmost respectability and integrity and both state categorically that Carey was responsible for the words and music of 'God save the King!' pretty much as we know them." If some Smith tells Scholes that in 1915 he saw Russian soldiers pass through England and Scholes passes the hearsay information on to P. H. M., is P. H. M. justified in citing as witnesses "both Smith and Scholes" ("of the utmost respectability, etc."), and in speaking of Scholes' statement as being "backed up" by Smith? And if Smith, instead of telling Scholes direct, tells Brown, who tells Jones, who tells Robinson, and so on down the street

(provided it is a "respectable" street), then there may be twenty or thirty more "respectable" witnesses, to the great satisfaction of judge and jury. Indeed, by P. H. M.'s ingenious method the greater the hearsay the greater the truth, and if Sam Weller, instead of quoting direct what "the soldier said", had only mentioned that it had passed through every member of the regiment before passing to the civil population and so reaching him, he could not possibly have been rebuked by Mr. Justice Starleigh for putting in something that was "not evidence", but might, instead, have been commended for introducing evidence of the highest possible reliability.

As a matter of fact, "Harington" (whoever he was!) makes no profession to being a witness to anything except to Smith having made a certain statement, and P. H. M.'s idea that "both Smith and Harington . . . state categorically", etc., must have been extremely misleading to any of your readers who did not know the facts.

However, surely this is all futile discussion. If, as seems clear, *God save the King* dates back to the reign of James II, the claim for any 18th century composer falls to the ground. At the most, Carey could have done merely some adaptation, and there is not the slightest reliable evidence that he did even that.*

8. "He does occasionally relapse into erudition, not always with the most fortunate results. He reprints, for example, for the first time, a paragraph from the *General Advertiser* of September 28, 1745, which announces the intention to raise 200 volunteer militiamen from the staff of Drury Lane Theatre. He comments on this that the three great soloists in the Drury Lane performance of 'God save the King!' in 1745, Mrs. Cibber, John Beard, and Thomas Reinhold, were followed on to the stage by all those actor-would-be-warriors—the whole male portion of the theatre's company."

There is certainly nothing in my book to suggest that that advertisement announced "the intention to raise 200 volunteer militiamen from the staff of Drury Lane". My "erudition" has brought to light for the first time an advertisement in the *General Advertiser* of 28th September, 1745, by which the first recorded performance of *God save the King* is shown to have had a close association with the offer of Lacy, "Master of his Majesty's Company of Comedians, at the Theatre Royal in Drury Lane", to raise against the Young Pretender "200 men, in Defence of his Majesty's person and Government". I do not merely quote this announcement; I give a photographic reproduction of it, and its wording is not to the effect that, as my unfortunate reviewer misquotes, Lacy was to provide "200 volunteer militiamen from the staff of Drury Lane" (which would imply Drury Lane's possession of a truly enormous staff), but that he was to provide "200 men, in Defence of his Majesty's Person and Government; in which the whole Company of Players are willing to engage" (my italics).

And I do not say, it will be noted, that the 200 appeared on the stage, but only that the "would-be-actor-warriors" did so. Why such careless misrepresentation?

9. "Later he points out that although Mrs. Cibber would have sung in the solo sections her place would have been taken in the chorus parts by male altos. Some acquaintance with the less reputable versifiers of the period sheds a vivid, if somewhat garish light on what the eighteenth century thought of these male altos, and we may readily imagine with what ribald mirth it would have greeted any aspiration to warriorhood on their part. The battalion of eunuchs on the March to Finchley, or Major John Wade's company of castrati would have furnished an unexampled subject for the pen of some contemporary lampoonist. Alas that these unfortunate geldings did not furnish the pretext; but thanks to Dr. Scholes for the next best thing—his suggestion of so fruitful a possibility."

To this I can only say (first restoring, however, Wade to his rank of Field Marshal, and giving back to him something better than a "company") that if P. H. M. thinks that male altos in chorus parts were "eunuchs" or "geldings" he is not a suitable person to be reviewing a book treating of eighteenth century English music. They were, of course, no more "eunuchs" or "geldings" than are the alto singers in our theatre choruses or church choirs or male-voice quartets and choirs to-day. Does this critic think that the alto parts in our old English madrigals, glees and anthems were sung by castrati? So far as I am aware human castration has never been practised in this country; I do not know even whether the law has troubled to provide against it. Celebrated and highly paid castrati *solo singers*, in the eighteenth century, visited these shores from Italy, and presumably this is what has led to P. H. M.'s very surprising error, which, in its turn, has provided him, himself, with so much opportunity for "ribald mirth".

* The judgment of Sir Leslie Stephen in his article on Carey in the *Dictionary of National Biography* is as follows:

"The improbability that Carey should have left the authorship unclaimed, that his family should not have claimed it when it became so popular, and that Arne (to whom he must have been well known) and Burney should not have been able to discover the authorship at the time seems to overbalance the probability of the much later statements, which, moreover, if accepted, do not establish Carey's authorship."

Whilst thus engaged in the education of P. H. M. on a general subject on which he assumes himself to know so much more than I, may I tell him that the men upon whom that operation had been performed were not the effeminate weaklings he takes it for granted they must have been? If P. H. M. has no other authority at hand on the subject he has, at least, his *Grove*, and there he will find (*s.v. Castrato*) an article by V. E. Negus, F.R.C.S. (whose credentials P. H. M. may care to turn up in *Who's Who* if he does not know them)—“The rest of the body, apart from the larynx, shows a *greater development* in eunuchs than in normal men” (*my italics*). But surely P. H. M. is old enough to have seen drayhorses.

For that matter I should have thought that P. H. M., since he assumes the position of an authority on eighteenth century musical life, would have come across some of the contemporary caricatures showing these Italian castrati singers as giants—for instance the well-known one of some of the singers in a Handel opera, reproduced in my *Oxford Companion*, pl. 114, p. 641.

When P. H. M. has turned up the above references he might browse a bit in ancient history when he will come across instances of very famous generals who were eunuchs; as the *Encyclopaedia Britannica* says (*s.v. "Eunuch"*): “The common idea that eunuchs are deficient in courage is amply refuted by history”.

Surely this slapdash “slating” of a book, without thinking over the statements about to be made, or checking them from easily available sources, is to be very much condemned. I am exercising no mercy on it here because I feel its continuance would be a danger not merely to my own reputation but to that of brother authors. We are all open to correction but our correctors must take some care to be themselves correct.

10. “On ‘The Sources of the Sentiments’ there is a source far more striking than stray sentences from Coverdale or from Royal Proclamations. Udall’s prayer beginning ‘The Lord preserve our most noble queen of renown’, dating from the first half of the sixteenth century, includes all the sentiments of the national anthem in the most remarkable anticipation, and so does a contemporary account of Edward VI’s passage through London in 1546–7, which includes an address to the King, whose sentiments are also remarkably anticipatory of the anthem.”

In my larger book I quote (as a mere selection) many proclamations, poems, etc., from 1535 onwards, in which some of the main sentiments of the song are to be found. I include a quotation from Udall’s play, *Ralph Roister Doister* (to which the above refers), which, however, certainly does not “include all the sentiments of the national anthem”.

Which of the sentiments *does* it include? Of its fourteen lines merely two are more or less relevant. Line one runs—

“The Lord preserve our most noble Queene of Renowne”

(But, except for the one word, “noble”, Coverdale’s “God save the Kynge” of twenty years earlier, is nearer the mark.)

And line four begins—

“Long to reign over us”

(But the “Order of the Fleet” which I give, has “Long to reign over us”, and that is ten years earlier.)

That is the whole of the “God save the King” sentiment to be found in Udall’s prayer, which, says this critic of mine, “includes all the sentiments of the national anthem in the most remarkable anticipation”.

I have not included even in my larger book the particular account of Edward VI’s passage through London, but I have included similar accounts from the reigns of other Tudor monarchs; such expressions as those referred to were at this period, indeed, common form, and to quote all would be tediously repetitive.

Finally I refer to your reviewer’s apology for having “dealt somewhat severely” with “a work of small pretensions”. I do not accept the suggestion of the last two words. The booklet reviewed is, it is true (and as it explains itself to be), a mere popular, war-time introduction to a subject which is treated more fully in a larger book to appear later, when publishing conditions allow. But it embodies a clearer statement of the main facts concerning its subject than has ever before appeared (certainly a very much clearer statement than is to be found in Cummings’ book which, valuable as a record of all research up to its date, is unfortunately not very readable, so that after 40 years it has not yet, I believe, reached a second edition), and it is based upon a great deal of very tedious and careful research, which has brought to light a good many facts previously unknown, and reproduces in its pictorial and other illustrations documents generally overlooked. If a book of this nature is to be treated in such a way in such a journal as *The Music Review* serious authors will have no option but to request their publishers to strike that journal off their list for review copies.

This is the second time that a work of mine has been grossly misrepresented in your pages (see my letter in Vol. I, No. 2). It should be the aim of *The Music Review* to set a standard in thoughtful and balanced discussion of current musical literature. This it is at present not uniformly doing, and in justice to myself I have communicated with my publishers in the sense above mentioned.

Yours faithfully,

PERCY A. SCHOLES.

THE ATHENAEUM,
PALL MALL, S.W.1.
16th March, 1943.



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